THE ART-JOURNAL.

LONDON, DECEMBER 1, 1850.

At the close of a TWELFTH *annual volume of* THE ART-JOURNAL, *it is necessary, in accordance with old custom, to say a few words to our Subscribers.*

We are grateful for the increased support and encouragement which the year 1850 *has supplied to us; the circulation of our Journal has approached* EIGHTEEN THOUSAND *monthly: and we trust our exertions have been commensurate with the patronage we have received—that public patronage which invariably follows desert, and is rarely experienced where it is not merited. We respectfully affirm that we have omitted nothing we considered might interest, or be useful to, our readers, which industry and capital might place at our command; and we regard our prosperity not alone as a reward for our labours, but as a proof that these labours have been satisfactory. We enjoy the consciousness that our efforts have not been in vain: after toiling through many difficulties we have the recompense of knowing that the* ART-JOURNAL *is respected not only at home but abroad—as the only Journal of Europe that worthily represents the Arts, and ministers to the wants of those by whom the Arts are either professed or cultivated.*

We have seen the project we suggested, some years ago, and fostered with anxious care, of an Exhibition of Works of British Industry, progressing under the protection, and personal assistance, of the Prince-Consort; it will be our task, during the coming year, so to report it, as, while producing a worthy and becoming record of the great event, to continue to Manufacturers that serviceable aid and zealous co-operation which they have continually and emphatically acknowledged to have received at our hands.

We refer our readers to the Prospectus of our arrangements for the year 1851; *they embrace many improvements, and we shall readily and gladly avail ourselves of any others that may be suggested. Believing that we can in no way so effectually benefit the British artist as by making him more familiar with the painters and sculptors of Germany, we shall consider it our duty to communicate to him, as frequently as possible, the great works of the Continent: some of the engagements we have entered into with this view, we have announced; others will in due course be made public.*

We shall endeavour by all available means, thus, and through other sources, to give to our Journal a still higher aim and character than we have yet been able to achieve for it; pausing at no expense, and relaxing in no efforts, that may seem advisable for securing the success, which we cannot contemplate without mingled feelings of pride and gratitude.

MARLBOROUGH CHAMBERS,
49, PALL MALL,
December 1.

THE PREPARATIONS IN BELGIUM
FOR THE EXHIBITION OF 1851.

FULLY impressed with the paramount importance of the forthcoming Exhibition, regarded in the light of an Industrial Peace Congress of the principal nations of the world, and feeling bound to contribute to the best of our ability to that knowledge of the general movements throughout the old world and the new which we find to be exciting a large amount of attention on all sides, we resume our notice of what foreign competitors are now employed upon, in accordance with the design expressed in our previous numbers, of personally visiting the principal cities of Europe, a design we have already begun to carry out, and are fully prepared to conclude efficiently.

We willingly give precedence to this all-important topic, feeling assured of its deep interest at the present moment; an interest which we have found acknowledged in the highest quarters, with a due regard to the nature and use of our report on what is to be done by continental artisans,—a report which we cannot help feeling will be of much use to the English manufacturer, giving him that knowledge of his competitors' intentions which he cannot obtain elsewhere, and "forewarned, forearmed" he may be the better able to perform his work with due honour to himself and credit to his country.

We must confess that after much experience of the talent which exists in our own country, sometimes perhaps hidden beneath the labour which is necessarily devoted to exigencies alone; but frequently, of late, revealing its power, where and when it was least to be expected—we do not fear the result—

"If England to itself remain but true!"

All personalities should be sunk, all feeling abolished but that which results to the honour of the country. The battle of the soldiery has won its laurels for England over and over again, and the national glory has never yet been tarnished; a new battle is now to be fought, one in which we have never yet competed,—a battle of the mind and hand of the artisan, one as honourable and as creditable to the victor as any one yet fought. Like an ancient tourney it is open to all comers; the challenge is to all the world, the challenge has met with an universal response; it will be fought before the eyes of Europe; royalty will look on the field as of old, and a queen (due representative of the Queen of Beauty in the olden time) reward the victor.

We have felt it our duty throughout the progress of this great national event, to take an unbiassed part; not only cheering the onward course of the British artisan, but pointing to errors or dangers that might beset his course towards that "consummation devoutly to be wished"—a due and honourable triumph in a well fought field. We now feel in a position, from the result of our acquaintance with the intentions of our continental competitors to urge them all to be "up and doing." This is or ought to be, no idle time for objection to trifling matters, and indulgence in narrowed views; it is seriously a time to ponder well on our position, and to take such wise steps as should preclude the possibility of a defeat in a contest to which we have voluntarily invited the manufacturers of the whole world. There cannot be a doubt that our neighbours will avail themselves fully of the open offer; and it is for us to prepare with energy for the contest. We again repeat that we have no fear for the result, provided that we do not allow our energies to flag, but exert ourselves to be just toward the mechanical and artistic ability we certainly already possess, and which awaited but a chance like this to render itself known to the world.

Our tour in Belgium made within the last few weeks enables us to assure our readers that much may be expected from that country, of an artistic character. Indeed the Belgians seem to be so fully impressed with the importance of this competition, that they are preparing articles of a much more finished and elaborate kind than any they exhibited at their own great Industrial Exhibition in 1847, which we recorded and illustrated in our pages at that time. So large a number as 685 manufacturers have given in their names to the secretary of the commission for superintending the transmission, &c., of the national manufactures of Belgium; of these 150 are manufacturers in the city of Brussels, and of that number 30 are makers of its far-famed lace.

This we are enabled to state on the highest official authority, as, previous to our departure, the honour of an interview was granted us by his Excellency M. Van de Weyer, the Minister to the Court of England from Belgium, who has done us the honour to observe that our journey would "exercise, without doubt, a favourable influence on the useful arts of Belgium by the extra-publicity given them in our work," adding that from an acquaintance of many years with our labours "he fully appreciated the utility of our enterprise." M. de Brouckere, Burgomaster of Brussels, who was also acquainted with our labours in the due illustration of the Belgian Exhibition in 1847, received us most cordially; we having the honour of a letter of introduction from M. Van de Weyer, and he in the most liberal manner offered us all facilities in his power; indeed we were received everywhere with an *entente cordiale* of the most gratifying kind.

We have found everywhere the same amount of surprise and admiration expressed in Belgium that we found in Germany, with regard to the nature of the building about to be erected. The same appreciation of its magnitude, and the rapidity with which it is to be called into being; the same acknowledgment of the generosity and grandeur of the entire scheme of the Exhibition, which we found it our duty to record in our last number, as the experience of an extensive and varied Tour in Germany, &c. This generous tone is due to the unselfish nature of the challenge; and we cannot but strongly feel the value in a moral point of view which must result from a personal connection between ourselves and our foreign brethren; the necessary result of the visits which are so universally promised.

Indeed, we have scarcely met with a manufacturer who has not expressed a determination to visit London during the Great Exhibition; and we cannot too strongly express our conviction that such a visit cannot fail to dispel national prejudices far more than any other means, and largely aid in bringing about that period, so ardently hoped for by the Poet,—

"When man to man, the world o'er,
Shall brothers be."

The folly of national prejudice, so frequently the result of ignorance, or fostered by ignorant politicians for temporary or evil purposes, will be fully displayed in all its absurdity; and we hope and believe that the wholesome consequence will be a large abstraction from its intensity.

With these preliminary observations we may proceed with our report of what is at present finished, or, in the ateliers of Belgium, preparing for next year's competition; and we commence with the capital, and its various artisans who are now vigorously bestirring themselves.

BRUSSELS.—From the capital of Belgium may be expected all that variety and quantity of ornamental and useful articles which are to be seen in so large and important a city, and which are called forth by the necessities or the luxury of its inhabitants. Manifold and various are all the works which will be contributed by its many artists and manufacturers. Its sculptors will exhibit some of their best productions, several expressly designed for the next year's Great Exhibition, and some very poetical. A large window, in stained glass, valued at 6000 francs, will be contributed. Some very beautiful earthenware and glass will also be sent, but we were amused on going over one of the principal factories in the former trade to see a large quantity of the famous "willow pattern" plates and services, as well as many other old favourites, not so remarkable for their beauty as for their popularity. The greatest variety in glass may be expected, rivalling in beauty the ancient Venetian "verres filigranées;" some excellent buhl-furniture we inspected also, and we heard of a great competition in carriage-building, with an intention of rivalling the far-famed coach-makers of England.

The lace-manufacture has for a long period been most successfully carried on in Brussels, and some extraordinary works of this kind will be contributed, though we were told that the demand for the extremely fine, elaborate, and expensive lace is diminishing, as well as the power of fabricating it: inasmuch as the old hands who had the ability for this peculiar and pains-taking labour have not been succeeded by others as patient or as clever: neither is there now a sufficient demand for such extremely delicate work, the same patterns in a coarser material contenting the lace wearers; although, when we use the word *coarser*, it must be borne in mind that we use it only comparatively; the lace is still most exquisitely delicate, but the extreme of that quality only is found when threads are used which cannot be worked when the wind is in the north, or the slightest breath of air moves—from their extraordinary tenuity. A notion of its extreme delicacy may be formed from the fact that a pound of such thread sometimes costs 3500 francs, and that with all the extra care bestowed upon it, it is even then not sufficiently refined for entire use, but that nearly one-half of the costly article is wasted; it takes sometimes three weeks to make a Flemish ell of Malines lace, and 400 bobbins are used for a lace three inches wide; for the Valenciennes lace 250 bobbins are used in making an inch-wide lace, and it takes six weeks to make an ell; the wages of the most skilful vary from three to five francs daily, and one large manufacturer employs 1200 persons in this branch of the industrial arts. To see the lace-maker at work is a really remarkable sight to a stranger; the minuteness of the labour, the extraordinary tenuity of the thread, the great number of bobbins, and multitude of pins, confusing the eye not a little; while the intensity of attention and slowness of labour would seem to wear out any amount of patience. The value of these fine works may be estimated from the fact that a scarf was ordered by the late queen which was to occupy some years of labour, at a cost of 2000 francs, and that lace of three inches wide will cost 240 francs the Flemish ell. The *fond*, or ground, is of bobbin-make, when most valuable, six of the finest threads may be used together for it, and even when thus conjoined it has the appearance of fine gossamer, but it is, notwithstanding, very strong.

Having spoken of the decorative or ornamental works which will be sent from Brussels, and of those but briefly, and by no means detailing a tithe of what will certainly appear, we may add that in the useful as well as the ornamental arts, some large contributions will be sent. It was remarked to us by an extensive manufacturer in this city that "Belgium was not large enough" for his exertions, a feeling which speaks volumes, which exhibits an amount of perseverance and speculation on their parts, which must be met on that of our manufacturers by increased exertion in products of good quality and good taste.

Ghent.—This ancient and important manufacturing town, in which cotton is so extensively fabricated, that it may be considered as the Manchester of Belgium, will not make much show at our Universal Congress of Industry. It is the intention of some few *fabricants* to send some specimens of their cotton goods, and the whole process of making cotton, but nothing artistic will appear among their works.

Bruges.—This noble old town, venerable for its historic associations, and possessing some of the earliest and finest works of Flemish Art, has, in the progress of years, "fallen from its high estate" as a manufacturing city, and it is now but a shadow of what it formerly was; its magnificent Hôtel de Ville, and public buildings tell but of its past splendour. It has now no manufactory of an important kind, but is supplied from other towns. There are, however, many ingenious *fabricants* within its walls, but we could hear only of one, M. De Hondt, a goldsmith and medallist, who intended to exhibit his work in the latter art. He is favourably known to his fellow-townsmen as "*un vrai artiste*," and has executed the medals given to Provincial Expositions of Belgium, as honorary rewards. We also saw in the hands of its proprietor, in this city, a very admirable work of Art, intended for exhibition in London, but not in Hyde Park; it is a copy of the famous Chasse of St. Ursula; a shrine of goldsmith's work, ornamented with the finest paintings by Memling, the earliest of the Flemish painters in oil. This wonderful work of early art is now in the Hospital of St. John, and is justly considered as one of the finest labours of the fifteenth century; the colouring and finish of the painting is most extraordinary, the ornamental canopies and Gothic tracery is equal in beauty. It has been copied so exactly in form and style, and its matchless painting so carefully reproduced by modern Art, that we are sure it will excite much attention upon its appearance amongst us. The Chasse itself is reproduced by an ingenious worker in bronze of this town; the paintings are the work of a Provincial artist, M. Vanden-Broucke, who has been highly successful in his task.*

Courtray.—This town, the centre of the famous flax manufacturers of Flanders, is at present principally employed in the fabrication of linen-cloths of a plain kind, such as are used for ordinary purposes, and varying from the coarsest sail-cloths to the finer fabrics resembling cambric; the latter are now manufactured in a very limited degree, as the use of cotton has greatly superseded it. There is, however, here, a very extensive manufactory of woollen cloths for trousers, &c., which is of remarkably good fabric, and a great variety of patterns, in as varied qualities, are to be sent to our Exhibition; indeed as many as a hundred varieties are spoken of as likely to appear. At the village of Roulers, near Courtray, a large manufacturer of damask linens of most elaborate design, intends sending also a great number of his finest productions.

Ypres.—This ancient town, celebrated in the history of manufacturing Art, as the place where diapers were first fabricated, and from whence they obtained the name (*d'ypres*), will send some samples of the ability of its lace-makers, as also will Alost and Grammont.

Tournay.—Here is established the Royal Manufactory of Carpets, and from whence we shall have some good examples of pure taste and skill. We believe that our own manufacturers may profit from the artistic ability displayed in these articles by our Continental neighbours. Indeed, we are fully convinced that each nation may, and will, benefit by the Exhibition of 1851: and that the peculiar excellencies of every branch of manufacture may be tested by this peaceful rivalry; we ourselves occasionally teaching our neighbours, and in return receiving from them useful lessons.

Mons.—In this town, by far the most important manufacturers are *Boch frères*, whose establishment is for the making of pottery, an establishment which disseminates through Belgium some of the most artistic and beautiful works in that class we have seen. Indeed, we cannot but regret that this important manufacturer does not exhibit in London. His plea is an overwhelming amount of business; and this we can readily understand from the quantity of works we see at all the principal towns of Belgium, and from their universal acceptance by the public. They are in themselves so artistically beautiful that we do not wonder at this, although in their tone there is a sombre effect; brown grounds relieved by light flowers being the prevailing colours. These ornaments are very spiritedly modelled and laid upon the surface; and the works altogether exhibit much good taste, and infinitely more vigour than is usually seen in works of the class. We saw a beer-jug, covered with hops, entwined about it in the richest and most beautiful style; and we must confess we felt sorry that this and many other works from the same manufactory would not be exhibited.

There are other important manufacturers in the town who will exhibit, and from them we may expect excellent works in their kind; and particularly in fictile Art. The porcelain exhibits much that is good; and many of the difficulties which present themselves in this branch of the Arts have been overcome very admirably. We were particularly pleased with a life-sized bust of King Leopold, which was very excellently and truthfully rendered in biscuit-porcelain; an undertaking of no ordinary difficulties, when the shrinking and distortion which sometimes occurs in the baking of the clay is borne in mind, and which always has the effect of rendering the ultimate character of the finest works a matter of some uncertainty and anxious solicitude. We found the clays here very carefully chosen, and in some instances brought from France and from England, according to the nature and quality of the work for which they were wanted.

We are, however, exceedingly well satisfied with our own works in porcelain, and with the great improvement manifested in that branch of our commercial industry within the last few years. We have seen, in the course of our Tour, many beautiful and many peculiar works in this class, but nothing to cause any fear for our national honour.

Namur, the Sheffield of Belgium, will, of course, exhibit cutlery: knowing, as we do, from our recent tour to the "world's factory" in our own country, the great improvements and artistic excellence which will be displayed by them in 1851, in the works at present preparing, we feel no fears of a dangerous rivalry. From the Glass Manufactory here, however, we shall see some works worthy of ancient Venice, and in the style which made that city so famous in bye-gone days; exhibiting those delicate interlaced threads of coloured glass introduced in the stems of drinking-glasses, or over the surface of glass cups and paterø, which give so much beauty to this peculiar fabric.

Liege.—This ancient city, once the residence of a potentate of the Church, whose palace is still an object of curiosity to visitors, and whose various public buildings and works rendered it an object of interest in the Middle Ages—an interest which its numerous manufactories have continued to the present day; and whose artisans are honourably determined to uphold still—of which we shall have abundant proof in the forthcoming year—is conveniently and beautifully situated in the valley of the Meuse, its houses and factories skirting its margin, and the picturesque hills rising around it on all sides. Large forests are close to its walls; iron is abundant in the immediate vicinity; and coals are at once to be obtained beneath the surface.* All these advantages have been seized with avidity by its inhabitants, and Liège is, consequently, to Belgium, what Birmingham is to our country. It possesses, like all great towns, many and varied manufactures, but the principal is that of iron and steel, and, in some particular branches of the art, it is certainly unrivalled. This is particularly the case with the manufacture of fire-arms of all kinds, from the largest cannon to the smallest pistol; in the one instance surprising us by

* A very full description of this Chasse (with lithographies of the size of the original pictures) has been written by M. Octave Delepierre, the present Belgian Consul in London. This learned gentleman is also the author of the "Lives of the Painters of Bruges," in which are notices of many excellent painters unknown in England, but whose fine pictures still decorate the churches and public buildings of Bruges.

* We could not help being much struck with the great economy of fuel in Liège, an economy the result of useful thought, not the consequence of want (for there is abundance of coal to be had at the rate of forty shillings a cart-load), but of proper frugality. The small coal is not wasted here, but is mixed with clay in small quantities—merely enough to make the mass adhere. This is done by tramping it with the feet; and women and men who deal in it may be seen mixing it in this way with their large and heavy wooden shoes at the doors of the consumers daily. When properly mixed it is kneaded into balls, in size and form similar to the *pistolets* or small loaves of bread used at the breakfast table (something like a double cone); these are ranged in front of the fire, and the rough coal thrown in behind. A mixture of wetted small coal is then laid over all, which hardens into a cake, and covers the fire in, preventing a large exhalation of smoke and a rapid and unnecessary consumption of fuel. The fire burns on well and steadily for half a day without rapidity, and throwing out a constant equal heat, the poker being seldom or never used throughout the day; and that great waste of heat up the chimney, which is constant in England, completely prevented; there being far less perceptible heat on placing the hand above the fire than in placing it in front of it. When we consider how rapidly we burn coals away in our fire-places, and that generally two-thirds of the heat goes up the chimney uselessly, and that we have literally mountains of good coal-dust at Sunderland and elsewhere never used, and becoming a positive obstruction and nuisance like the waste slate of a Welsh mine, surely a useful lesson may here be gained from our Belgian neighbours how to turn all this to advantage.

size,* in the other by the beauty of decoration. For a long time Versailles disputed with Liège the palm of superiority in the manufacture of ornamental fire-arms; but that portion of its labours being abolished, Liège now reigns supreme. Certainly we have never seen decoration carried further than in a gun which we inspected in the hands of the maker, and which is destined for the Industrial Congress in Hyde Park. The utmost elaboration and the greatest taste is visible in its ornamentation; and the precious metals are introduced to relieve the gun-metal with the happiest effect. Indeed, we have never inspected *armes de luxe* at all comparable to these made at Liège. Spain and the East are the principal markets for these elaborate and expensive arms; they have all the gorgeousness of Eastern taste, with the refinements of European knowledge. The wealthy of the East consider their arms and their horses as their chief treasures; the East can supply the one from its own resources, and the ateliers of Liège constantly contribute the other.

The well-known "*Société de la Vielle Montagne*," and the factory at Seraing, are both in the vicinity of Liège, and many are the works produced by the town. The Portes-Cochères which meet the eye in every street, with their beautiful open panels, filled with iron-work of the richest design, attest the ability and artistic excellence of the "workers in iron" who inhabit the ancient City. But it is not only to massive work that these artisans restrict themselves; they are prepared to produce and exhibit the most *recherché* elegancies for the drawing-room. In tenuity of fabric they do not rival the iron-workers of Berlin, but in carefulness of workmanship and artistic feeling they will certainly stand any test. We have seen such articles as shirt-pins, the substance of which is in iron, but inlaid with the most beautiful ornament in silver and gold, which attest the highest excellence. We have inspected some taxzas, worthy in their gracefulness to be placed with the best works of the Middle Ages, in which the richness of the design can only be equalled by the excellence of execution perceptible in all its parts, producing a *tout ensemble* of singular beauty; the brilliancy of the decoration telling with admirable effect on the dark brown tint of the iron—all ornament being of the most delicate and subdued style of enrichment.

In one instance we inspected a cameo of much excellence, with a group of at least a dozen figures; the same artist intending to exhibit a cup ornamented with similar works. But the truest notion of the large and general nature of the contributions to be expected from some of the principal Belgian towns, may be obtained from a list of what is to come from Liège, and which will consist of zinc in divers forms; lead; cards for cotton and woollen spinning; minerals in their native and finished state; nails, pewter works, pottery, statues in plaster, cloth, scythes, files, tanned and dressed calveskins, brushes of all kinds, starch, a safety-lamp for colliers, all kinds of basket-work, paper, glue, galvanised iron, and iron wire. While from the famous establishment at Seraing, conducted by Messrs. Cockerell, will be sent many works in iron, particularly steam-engines.

Of the various and large manufacturers of arms, seventeen have promised to contribute, and have placed their intention on record. They are expected to exhibit at least six hundred highly wrought fowling-pieces, and six hundred pairs of pistols of the same class. The Royal Cannon Foundry will exhibit several specimens of cannon and cannon-balls. Liège will thus altogether exhibit a large variety of implements of war. The Arms sent from Liège will be formed into an ornamental group, with the cannon and balls from the Royal Foundry in the centre, the ornamental guns, pistols, &c., radiating around them.

This *résumé* of the intentions of the manufacturers of Liège will give a fair idea of the nature and variety of the contributions to be expected from the large Belgian towns, ranging, as it does, through the Useful and Ornamental Arts, and including military implements of the most ordinary as well as the most sumptuous kind. It shows that the motto exhibited in the arcade of the town, amid the shops of its various *fabricants*, is not mere empty words:—"*Activité, Ordre, Economie*"—and that, acting up to their belief in the power of these three words, they pin their faith to another sentence inscribed on the same walls:—"*La centralization du Commerce contribue à sa Prospérité.*"

VERVIERS.—From this town, on the frontiers of Prussia, we have not heard of much to be contributed. The lace-making trade in the old time was of so much celebrity, and gave such character to Brussels and other cities, that many more anxiously desired similar fame, and it was extensively made elsewhere; each town became, in this manner, celebrated for its own particular style of lace-manufacture. Now, the peculiarity of one town is transferred to another, and we were told that Malines lace was made best at Antwerp; while the lace of Valenciennes was constructed at Brussels. Verviers is to exhibit some of the oldest style—*guipure* lace—so called from the flowers and other ornaments which compose the pattern, being held to each other by long threads. It is that kind of lace most commonly seen in our curiosity shops, and which upon the stage is considered as the peculiar property of grand-mammas, or ladies of two centuries ago, who wear it for their aprons. The town is also celebrated for its fine woollen manufacture, and specimens of the best sort are to be sent to London in 1851.

SPA.—The principal *fabricants* at Spa are those so constantly engaged on Ornamental Articles, for which there is a continued demand by visitors *en passant*. They consist of works of an ornamental character in wood, such as baskets, chimney ornaments, &c., which are decorated with paintings of fruit, flowers, &c. The wood is a white wood, beautifully stained, of a warm grey colour; the veins imbibing less of the colouring matter applied to the surface, and giving it much of the effect of marble. There are many hundreds of persons employed in this branch of ornamental industry; and among them a very large number who paint the designs on each article. It is the intention of the manufacturers here to exhibit some of their best works in this class, which are to be executed by their cleverest workmen, and with a due amount of artistic skill in the paintings.

LOUVAIN.—This ancient city possesses one of the finest gems of ancient structural Art, in its matchless Hôtel de Ville, a building incrusted with carved work of the most elaborate order over its entire surface, consisting of groups of admirably arranged figures, designed to illustrate the histories in the Old and New Testament; floriated ornaments; enriched corbels; and tabernacle-work of the most gorgeous kind. The chief manufacture now carried on in the town is beer.

There is a very large paper-maker in this town, whose manufactory for producing ornamental papering for rooms occupies 120 men in constant employ; he is himself an artist, and designs the principal patterns which are produced here, and he is about to send to London, we believe for the first time, specimens of his ability in this branch of Art, which he has expressly designed and carried out for the Great Exhibition next year. His designs are remarkable for the taste and harmony of their colours, and we were particularly struck with the rich and beautiful effects produced by the adoption of various gradations of the same tint in one design, each gradation varying in intensity, and giving singular harmony and richness to the *ensemble*.

Besides this manufacturer, the principal exhibitors will be those who devote themselves to the fabrication of sacerdotal vestments, several of which are being prepared of that sumptuous kind which so particularly distinguish the clergy of the Romish faith. Lace for the army-clothier is also made to some considerable extent in this town, and it is the intention of the lace-makers here to send specimens of their taste and ability in the manufacture of epaulettes, &c.

While in this town we paid a visit to the atelier of M. Geerts, one of the famous sculptors of Belgium, who has so successfully adopted the feeling of the Middle Ages without its barbarism; refined by M. Geerts' good taste, this class of design reappears with great beauty, and we were especially pleased with the groups he had in hand for the decoration of the stalls in the Cathedral at Antwerp. There is a flight into Egypt in one compartment, which for grace and beauty we have never seen surpassed. M. Geerts executes his designs in stone as well as wood, and his ateliers are full of busy occupants all labouring with mallet and chisel. He intends sending to London two statues in wood in the taste of the fifteenth century, elaborately coloured and gilt, and a group from the Martyrdom of the Innocents, of much originality of conception. This artist has been extensively employed in works of the kind, and has done all the figures in wood which decorate the stalls of Antwerp Cathedral. He is also engaged to execute in stone 260 statues to place in the niches of the Hôtel de Ville, at Louvain, which will thus become one of the most sumptuously decorated buildings in existence. He is also engaged in designing twenty-six panels, with stories from Scripture, for the Church of St. Joseph, recently erected in Brussels; these are in the style of Lorenzo Ghiberti, at the Baptistery, Florence. In these M. Geerts has shown the finest taste in design and execution; they partake of all the delicacy and beauty of the famed Italian artist; they are also to be cast in bronze, and cannot fail to do honour to modern Art in Belgium. M. Geerts has produced a number of statues, chiefly of a devotional kind, many of which are very beautiful, and he has also some graceful figures of nymphs, &c., which we hope, at some future period, to introduce to our readers.

MALINES is chiefly remarkable as the grand central station for all the Belgian railways, an arrangement wisely intended to save the capital (within half an hour's ride) the bustle and inconvenience of an enormous railway traffic. Malines will contribute specimens of furniture, cloths, &c.; but the greatest display will be made by M. Hanicq, who is so well known throughout Europe for the taste he displays in Catholic devotional works, as well as for the sumptuous character of their style. It is his intention to exhibit many of the best he has executed; those *livres de luxe* which have made him celebrated; and they will be arranged in a novel manner, and one which will contribute not a little to the general effect of the compartment he will occupy in the World's Exhibition, and of which he was kind enough to exhibit to us his plan.

ANTWERP.—The city of Rubens is not without its able modern professors of Art; while its school of drawing, under the superintendence of Baron Wappers, is second to none in size and utility. One of its statuaries will contribute to our Exhibition; and an artist whose works in wood are matchless in their class, will contribute a chimney-piece, eighteen feet in height, ordered of him by Lord Robert Grosvenor. It is to this artist that Antwerp is indebted for the carved Gothic screen and stalls which adorn its cathedral and enshrine the groups of wooden figures by M. Geerts of Louvain, which we have already described. These stalls are justly esteemed among the finest modern architectural wood carving in existence.

In furniture, another inhabitant of the ancient City will exhibit some specimens, certainly equal to anything which has fallen under our notice. We were particularly pleased with a Gothic book-case and *écritoire*, with most elaborate tracery, pinnacles, and statuettes in ebony, of chaste design and execution; and a bedstead in the style of Francis I., with large figures and ornaments, singularly bold in character.

A piano is also to come from Antwerp to London, on the exterior of which the maker intends to bestow much taste and costly ornament. Furniture, pottery, and glass, are the principal *artistique* manufactures which will reach us, but the number of manufacturers who have been placed on record as claiming a position in Mr. Paxton's glass palace, is about thirty; and the articles they intend to exhibit are as varied as those we have enumerated as coming

* The *monstre* mortar, which was used at the siege of Antwerp, is now reposing as a curiosity in the court of the Royal Arsenal at Liège; a government foundation, under the superintendence of Colonel Frederix, who assured us that 600 cannon were cast and finished in this establishment yearly.

from Liège. Among the number, some pipes of a novel and beautiful character may be expected, which are spoken of as articles combining great taste with much splendour, and which, of course, are very costly in construction. In a country of smokers it will be expected that the pipe should come in for a due share of that thought which is so constantly directed toward all articles susceptible of ornament, and that the artistic development of ideas which more or less impregnates the work of the continental artisan, and which it is the care of the government to foster in its Schools of Design, which are spread throughout Belgium, will show its fruit in all quarters. In Antwerp in particular, no school whatever is without its drawing-masters; even that for the poorest classes.

Three years ago we stated in the pages of our Journal that the Baron Wappers, Director of the Academy, had solicited the aid of the Belgian government to extend the elementary instruction in Drawing to every public educational institution. His request was acceded to by the vote of a sum of money, and at the present moment drawing forms a part of the tuition given in all these humble schools, which with us are significantly called "Ragged Schools."

The present "*Ecole Royale des Beaux Arts*" in Antwerp is of very early origin, having existed before the use of oil medium established the glory of the Flemish school. A document lately discovered among the archives of the academy, and called the "*Liggere*," (an untranslateable word,) records the names of the professors and pupils from the year 1445 to 1615. The subsequent importance conferred on the academy by the advent of Rubens and his illustrious contemporaries, has not diminished at the present day—the academy now numbering between thirteen and fourteen hundred pupils. The edifice where this aggregation of students in every department of the fine arts, from simple elements to the highest theories, is located, is an ancient conventual erection. For this purpose its numerous halls, corridors, and cloisters are admirably adapted; and our visit during the hours of evening instruction was both delightful and astounding. We passed through school after school, embracing a perfect classification of separate studies, each superintended by an accomplished professor of the separate branches. In the highest class of drawing from the life, many young men were assiduously modelling the subject with clay in alto-relievo very successfully. The drawing-school from casts was attended by a still greater number of students modelling the figure, independently of those who were making chalk drawings. The most perfect silence existed during the time; the students were mostly young men; and the Baron Wappers informed us that many of them were already excellent painters. The lower school was, as may be expected, the most numerous, as many of the students devote their evenings to study for their own improvement, as manufacturing workmen, without any desire to pursue an artistic career.

The academy may be said to be composed of two great divisions. The first relating to instruction in the arts of painting and sculpture, and the other, architecture, and with it all the industrial applications of ornament and design, thus combining, as it were, under one direction, such studies as are presented by our Royal Academy and our Government School of Design, but on a vastly extended scale.

The professor of architecture gives to the most clever pupils a rough block on paper, consisting of a few lines only, marking the general map of the proposed building, and requires them to carry out the details according to the order, or styles. Many of these drawings were very elaborately executed, and reflect great honour on the instructors. In the other class of this section of the academy our admiration was truly excited. Young men and youths, masons, bricklayers, and plasterers, in their working habiliments, were with surprising cleverness modelling in clay all kinds of ornamental pateræ, mouldings and friezes from flat drawings; the beauty and relief of which were absolutely astonishing. Carpenters were drawing diagrams of staircases, and all the different combinations of joinery. Other workmen were sedulously studying the geometrical lines for vaultings, arches, buttresses, and the several components of buildings; after which they construct models from their drawings on the true principles of stereotomy, many of which we saw completed, displaying a vast deal of clever combination and knowledge of construction. The last school we visited was a vast apartment more than 150 feet long, and of proportionate width, completely crowded with young men and youths, some not more than twelve years of age, all engaged in drawing scrolls and ornaments of every description. This apartment must have contained at least 300 persons, all apparently of the working classes, habited in their ordinary blouses and caps.

The schools for teaching drawing, applicable to the works of industry in the academy of Antwerp, have been entirely organised by the Baron Wappers since he became appointed the director. M. François Durlet is the master to whom this important department is confided; this gentleman's talent is well known by the magnificent stalls he has erected in the cathedral, and by the just praise given him by Mr. Pugin in his recent work on floriated ornament. With such highly gifted and practical instructors, there is not much to be wondered at, that the workmen abroad should surpass Englishmen in all that relates to design. At Liège, the professor at the academy is also himself a caster in iron, producing works unapproachable for elegance and perfection of moulding. The contrast must be admitted to be humiliating to us as Englishmen, when we reflect on the disorganisation and want of system in our academies and schools of design. The approaching competition, will, perhaps, make us largely acquainted with our deficiencies; and it will be no discredit to profit by our neighbours' longer experience and superior tact. The school of Antwerp is worthy of our intense consideration for the admirable arrangement, vast extent of accommodation, and abundance of models and studies. It is besides presided over by the Baron Wappers, an artist of the highest eminence, and an enthusiast for everything that can contribute to the progress of his art and the artistic glory of the Belgian kingdom.

There is one great advantage gained in this country through the ease with which artistic information and assistance may be obtained, not only by the Belgian manufacturers and capitalists, but by the most ordinary workmen, which our own countrymen do not possess. We have shown how the humblest class of handlabourer may be perfected in his own branch of the Industrial Arts, how the meanest school has its professor of drawing; but the highest ability is at the command of the manufacturer who may demand its exertion, and the most accomplished artist may be applied to with success for designs by any manufacturer who may desire them; there is no foolish or mistaken pride on this point; no artist imagines that he descends from his pedestal in visiting the workshop. The assistance of the best sculptor may be asked and obtained by the maker of a chimney-piece, who may desire that his console heads or side figures should be artistically excellent, and as good as he knows he is able to make his ornamental accessories. By such means excellent works are performed, works which ask for such combinations. The artist who could design cannot always execute; the sculptor who could produce admirable figures would fail in ornamental scrolls or other enrichments, which, however, can be obtained from other hands, while architectural portions may be executed by those most competent to that branch of Art, and foliage or flowers by others who have studied them best, and can execute them with the most accurate and artistic feeling. It is constantly the case that an article of furniture is thus made by a dozen different hands, and put together by the original designer; the consequence being a perfection in all its parts not obtainable by other means.

We have certainly seen much of a beautiful and artistic kind in Belgium, which we shall find a difficulty in rivalling here; but these are all *objets de luxe*, and we feel sure would be produced by ourselves, had we the same combination of artist and artisan which gives our neighbours the advantage. In the utilities of life we are certainly safer, and we found that "the good, solid, substantial, honest English article," to use the words of Lord Brougham, met with its due amount of appreciation everywhere; nay, that the Belgian was often willing to pay the larger sum for the English manufacture than was asked for the native one, because he was fully assured it would last longer and be cheaper in the end. This feeling, by a natural consequence, must ultimately be shared by the foreign manufacturer, who will learn from ourselves the importance and value of solid, wearable, or well finished goods; our own manufacturers will also be taught the advantage and power to be obtained from true artistic knowledge, rising from first principles, through all the gradations of manipulative Art to the highest combinations. It is less usual to see upon the Continent that absurd mixture of styles, or that false combination of parts in an article of furniture or ornament, which we occasionally see among ourselves. We are, however, fully aware that such mistakes are to be found on the Continent as well as at home; indeed, we have seen instances of bad taste just as painful abroad, but they meet the eye less frequently, and are forgotten amid so much that is really excellent, and which evinces a large spread of true artistic power.

It must be borne in mind that all these good works are not cheap—not cheaper than they would be among ourselves; we still believe that "the good and cheap" are principally obtainable in England, or from English manufacturers; artistic articles or works of care and time must necessarily be what is called "dear"—but are not really so, when the large amount of experience, thought and ability, which combine in their fabrication is considered. When continental articles are cheaper than our own, they are generally worse; this is particularly the case in all wearing apparel. The greater amount of time employed by continental artisans in their work over that of our steadily and continuously-working handicraftsmen, brings the expense of most good articles to an equality between the countries, for though time and hand labour be cheaper abroad, there is so much more consumed and paid for by the manufacturer there, that it gives him little advantage in price over ourselves.

Altogether in Belgium we found a strong disposition among artists and manufacturers to excel—a disposition wisely fostered by king and government. Every manufacturer will have the advantage of his articles being shipped to England at government expense. All feel the importance of duly upholding national credit by what they may exhibit, and all wish to do their best, and show well among the nations. It will be for our own manufacturers to work in the same spirit, to come forward vigorously and manfully; to think well before they act, to perform well after they have thought well, and to feel that the honour of the country is in their own hands.

THE PREPARATIONS IN AUSTRIA, &c.

FOR THE EXHIBITION OF 1851.

NUREMBERG, *November* 1, 1850.

SIR,—Having returned from the journey which, at your request, I undertook in order to collect information respecting the preparations for the Great Industrial Exhibition of 1851, and particularly as regards the contributions which may be expected from some of the chief towns in Austria, I proceed to give you an account of those I met with, more immediately interesting for the objects of the Art-Journal, together with such observations as occurred to me from the information I received during my progress. My first stay *en route* from this place was at

RATISBON.—From this town, though not much renowned for its industry, there will be some objects received of a kind that will grace the Exhibition, and do itself honour. First among these are the works of an artist-sculptor and modeller, who, following the example of many of his renowned countrymen of old, though he

can carve a Venus, does not hesitate to devote his study and skill to the embellishment of objects in everyday use, and therefore refuses not to stoop from his exclusive altitude to improve a flower-vase or to model a drinking-cup. His tasteful models of all kinds are in high request, and his occupation constant; and my only fear is, that his hands are so full he will scarcely be able to transmit more than one or two objects direct from himself. He has, however, designed and modelled, in a very superior kind of red clay, a curious and most interesting set of chess-figures, each exhibiting a distinct mediæval character and costume. There is the bishop of the olden time in his rich vestments and quaint tonsure, with mitre and crosier; the knight is indicated by the highly caparisoned war-horse; the castle, by the antique German gateway-tower. Each pawn represents an individual character or personage of the time, amongst whom may be observed the motley fool, the "daintie courtier," the drunken beggar, and the roystering soldier. The king and queen are of dimensions larger than the rest of the figures, clad in their pictorial robes, and bear the insignia of their rank and power. The subjects of the various designs are all taken from the period of the middle ages; the style is bold, the expression strikingly true, and the peculiar features of individual character admirably given. Indeed I do not remember ever having seen figures thus modelled, except, perhaps, some by Roubilliac, more perfect in outline, and combining so much force with so much freedom. The clay of which they are formed is found in the neighbourhood, but not in large quantities; it is of a peculiar nature, expensive, and difficult to work; but when at length properly tempered and well burnt, it is almost as hard as metal, and susceptible of a very fine polish. A set of these figures, which are perfectly unique of their kind, and executed with true artistic feeling, ought to grace the saloon of every chess-club in Europe. The pawns are about fifteen inches high, and the figures cost, one with the other, about a guinea a piece. The artist has unfortunately had an accident with some of them, on which account several have to be re-modelled; but he hopes to be able to transmit a set, complete, to the Exposition.

The next contribution will be by a carver and cabinet-maker. He was a pupil of Schwanthaler's. Besides examples of beautifully carved shrine-work, he will send a table of oak, exquisitely inlaid, and of most elaborate finish, enriched with foliage and figures of men and animals, after an antique specimen of the thirteenth century, belonging to M. Koch of this city.

A silver-worker, who has frequently, as I am informed, been employed by Prince Taxis, will also submit something; probably a vase. I am in daily expectation of receiving the drawings from these parties. The porcelain manufactory *will not* contribute anything; but if I may judge from some specimens I saw in the town, this decision will not greatly affect the interests of the Exhibition.

From the manufactory of Messrs. Rehbach will be forwarded some excellent lead pencils. The quality of these is very superior. They stand only second in estimation to those of Messrs. Faber, of Stein, whose productions are mentioned hereafter. The first-class pencils made by these two manufacturers are the finest this country can produce, and at prices considerably below those of the English makers. This is to architects no slight boon.

I had interviews with other parties, from whom something might fairly have been expected; but, owing to the indifferent feeling, and languid efforts, of those who have the conduct of affairs in this town, nothing more of any consequence, or of an interesting kind, is likely to find its way to Hyde Park; nor, but for the visit you suggested, do I believe that either of the above-named artists would have decided to place themselves upon the list of contributors to the Exhibition. But more of this presently.

LINZ.—But few objects will come from hence. There will probably be a few wood-carvings of no great merit; and some well-wrought model head-dresses of gold thread and gauze, as worn by the better class of peasants, were also shown to me as likely to be transmitted. It is said that the Government carpet-manufactory will likewise forward specimens. It may here be remarked, that great improvement is observable in the design, colour, and texture of their productions within the last three years. No drawings, however, were to be obtained; but this is the less to be regretted, as there will be finer specimens in this branch of industry from other parts of the country.

VIENNA.—It is impossible to go through the manufacturing districts of Austria without feeling that, if all things be taken into consideration, Austria possesses the most generally important and extensive, if not the most flourishing industry of any country in Germany. Towards the promotion and increase of this many circumstances most fortunately conspire: First, It has, for the most part, beautiful, easily worked, and very productive soil—provisions are therefore cheap. Its labourers and artisans are in that condition which renders their wants but few, and, as such, easily supplied. These facts regulate in a considerable degree the rate of wages, which are extremely low;* and the government, anxiously alive to the importance of everything affecting the great question of industrial produce, do all that in them lies to assist the efforts of an able and enlightened Board of Trade, in removing every obstruction to its full development. Other kingdoms and provinces of Germany are wont to laugh at the Austrian, and will tell you, "He is behind the world;" but it is not improbable that in the great Exhibition of next year the Austrian will find occasion to point triumphantly to some branches of his own manufacture, and then, in his turn, to laugh at them. Let any one who is interested in the improvement of these objects go through the various localities of Austrian industry, and observe, for himself, the rapid advances the Industrial Arts have made within the last four years, and he will be surprised and gratified to discover that, although they can only date an existence of about thirty years, their progress has been sure, strongly marked, and successful; establishing moreover the fact, that Austria, in the grand competition of next year, will form a very important European section, and exhibit herself, if not in many things amongst the first, certainly in none among the last of the German producers.

There will be upwards of a thousand contributors, whose productions will be of such a nature as to afford the best evidence of what the industry of that country can and will become, when such efforts can be made amidst, and indeed in spite of, all its revolutionary storms and disturbances, and with its greatest resources at present undeveloped.

Since Austria produces almost everything that is necessary to supply the natural and even artificial wants of mankind—its luxuries as well as comforts—the objects which will be sent to London are numerous and of varied character. They will comprise machinery, mechanical and artistical works in silver and gold, in ivory, wood, tortoiseshell, meerschaum, stone, and bronze. In iron, steel, brass, zinc (which latter they have an excellent mode of preparing, both as to colour and pliability), and other metals. Mathematical, astronomical, optical, and other scientific instruments; works and models in glass, porcelain, clay, wood, ivory, and papier-mâché. This last struck me as being a good deal heavier than the English. Musical instruments, particularly pianofortes, of which specimens have been announced from upwards of eighty makers.

Amongst the more prominent manufactures are those in woollen-cloths, and those also of a mixed quality, both spun and woven; also in shawls (some of Vienna manufacture of exquisite texture), silks, linens, cottons, and calicoes, as well printed as plain. Likewise chemical preparations, having reference to dyes and manufactures, of which several are of a very interesting nature.

Besides the above, there will be some magnificent examples of shrine-work, wood-carving, and furniture from Vienna; together with paper-hangings and carpets, admirable alike both in design and manufacture.

For the reasons referred to in the memoranda accompanying this, I am not yet at liberty to give a more precise description, but must defer both this and the transmission of the drawings to a subsequent opportunity.

For the present, in so far satisfactory, state of things here, in reference to the London Exposition, Austria is mainly indebted to the energetic, incessant, and untiring exertions made by the Commission to enlighten the minds and encourage the efforts of the producers. At the head of this stands his Excellency the Minister of Commerce, ably supported by Baumgartner (Sections-Chef), Dr. Hock, and Dr. Schwarz.* In the hands of such men, possessing the clearest perception of the several advantages likely to accrue to the world by such an Exhibition—men of refined taste, and sound practical views—it was to be expected that their efforts would be liberally met, and a desire awakened worthily to represent Austrian industry; and their success, if not so complete as they or we could wish, has, at all events, been strikingly great. For though there existed at first much misrepresentation and jealousy, much darkness and mistrust—the clouds of which have unfortunately, even now, not entirely cleared away—still much, very much, has been effected by means of this enlightened and excellently organised Commission, towards establishing a better understanding of the nature, objects, and probable results of the great Industrial display.

With all this, however, it cannot be denied that a great number of producers of articles, both of taste and industry, whose works it would be highly desirable to see exhibited, are holding back solely under feelings of prejudice, doubt, or misapprehension. The more I reflect upon this subject, the more convinced I am that, while there was yet time, something should have been done, to remove wrong impressions, and to induce and confirm right ones, amongst the *producers themselves*. I am aware that the Art-Journal has already offered this suggestion, and that it was not thought necessary to respond thereto. Had it been otherwise, however; had different views been entertained of its expediency; had two or three persons, properly appointed, been sent amongst the producers of all classes in the principal German towns, I am firmly persuaded, that a clearer perception, a better feeling, and a greater degree of practical interest, would have been awakened; and what I consider no slight matter, their confidence would have been secured. In order to show that the opinion thus offered is not merely speculative, I may perhaps be forgiven for stating that, amidst few opportunities, with limited influence, and no authority, I have in my own individual capacity, within the last three or four months, been enabled to remove certain of these prejudices, to correct some misapprehension, and thereby to add nearly twenty persons to the various lists of those announced as contributors. My only inducement to this, was the natural anxiety that every Englishman must, or ought to, feel, for the complete success of this grand and important undertaking. It may be that there are already as many contributors as can be accommodated—Be it so—it neither alters the facts referred to nor the necessity resulting therefrom. To have proffered every possible explanation; to have at least endeavoured to remove prejudice, and to clear away doubt, was due to the high position and objects of England: it was due to those who have been invited to become contributors; and due to the character and welfare of the Exhibition itself. I have moreover reason to *know*, and say this advisedly; and after communication with some of the chief members of

* Just now wages are somewhat higher, owing to the want of hands. Hundreds of artisans have been obliged to absent themselves for political reasons; and thousands more are torn away by conscription. Orders of an extensive and important kind must remain for many months unexecuted; and this state of things has not been without its effect upon the contributions to London.

* I had the honour of interviews with these gentlemen, and am not only indebted to them for a very kind reception, but also for much valuable information and assistance.

more than one or two of the principal committees in this and in other towns; that they would only have been too grateful for any such efforts to co-operate with and to confirm their own.

Let us now turn to the acts of the Austrian Government and we shall find them such as could not fail to exercise a widely extended and powerful influence upon the amount of the contributions from that country. While some governments have made no efforts at all; others only languid and half-sincere ones; and others held out hopes of assistance which have not been realised; the Imperial Government stretches forth its hand most liberally *to all* who are desirous of submitting the produce of their skill. These have only to deliver to the Commission their productions and they will be sent to England, and returned again to them, if not sold, *Free of Expense*. This was, at all events, a guarantee of a nature which could not fail to inspire a certain degree of public confidence. It challenged the exertion of the manufacturers; it encouraged the efforts of the artisan; and sustained and strengthened the influence of those to whose hands was principally entrusted the executive department. Of these gentlemen it must be said, they were amongst the first in Germany to promulgate the true opinion, that Mechanism, Invention, Science, and Art, are indigenous to no clime or country, and can bear no monopoly, but, like the air we breathe, are common to all; and that the world at large is interested in their advance and improvement. "What," said one of them to me, "is the grand object of this, by many, so misconceived and dreaded Exhibition? That object belongs exclusively, neither to England, France, nor Germany. It is a '*Welt erustelling*—' and I cannot but regard it as an Exhibition to show to the world the point at which its industry has now arrived. I hope soon to see such another; and, after five or six years, to regard with increased pleasure the efforts of my countrymen, and say, 'There we were,' and now, 'Here we are.'" It is true. It must be so regarded; apart from all narrow, selfish principles of exclusive personal benefit. It is a step in the right direction of the world's future history—it is a step towards that free and kindly interchange among the nations, which forms the common bond of brotherhood to all—it is a step towards the realisation of the objects of the Peace Congress, proclaiming universal good-will and fellowship amongst mankind—it is a step towards the accomplishment of that time, when nation shall not lift up the sword against nation, neither shall they learn war any more.

Brunn.—This is an active flourishing town of about 45,000 people, possessing the first manufacture of cloths and woollen stuffs in the Imperial Dominions. It has lately become celebrated also for the lighter kinds of ladies' cloths, and its trade in this branch has greatly increased within the last two years. Some specimens which I saw, may safely challenge comparison with those of any other country. This little town, which is called the Austrian Leeds, will also send various examples of its produce to the great Competition of 1851.

Reichenberg.—This town is situate on the Neisse, capital of a territory of that name, in the district Bunslau, in Bohemia. It contains about 10,000 inhabitants. It possesses an important cloth manufactory carried on by about 900 different firms, and a flourishing stocking trade amongst about 300 knitters. It turns out annually about 50,000 pieces of cloth. It is called the *Austrian* Manchester, and enjoys a considerable foreign trade. Some very important contributions may be expected from hence.

Prague.—The principal articles to be expected from this section of the empire consist of porcelain and glass. Amongst the specimens of the former which were shown to me I was glad to observe the absence of that excessive style of gilding formerly so much indulged in. There is also perceptible a marked improvement both in outline and general design—and no labour or expense are spared by the enterprising and skilful proprietors, to extend this as far as possible to objects formed of either material. I am informed there are in Bohemia about ninety glass-houses, or manufactories; thirty to forty mills for grinding and polishing; and that in these works upwards of 4000 families find their entire occupation and means of subsistence. Several cotton factories have for some time past been established here, and likewise works for calico-printing. These are on the left bank of the Moldau, and the locality in which they are situated is designated "Little Manchester!" Some highly creditable samples in these particular branches of produce will be submitted at the forthcoming Exposition.

Beyond these, and a few pipe-heads, some plastic figures, and similar objects of comparatively minor importance, I could hear of nothing likely to be contributed from this part of the country.

On my way back to Nuremberg I stayed a few hours in

Bamberg.—Amongst the objects to be transmitted from hence, is a fine alabaster model of the cathedral in this town. It is the work of a poor bookbinder, who, *con amore*, has laboured at it, overtime, for the last six and a half years, and succeeded in finishing an architectural model of the most interesting kind. It is scrupulously correct, not only in every detail, but in every stone, fitting, and ornament, inside and out, from the elaborately wrought pinnacles to the mosaic pavement; a complete and perfect transcript of the beautiful original. In all probability another model, in bronze, and by a different artist, of Cologne Cathedral, will accompany the former. As far as I could learn, some snuff boxes of bark, preparations of fine ultramarine, and a superior and very cheap kind of gauze-wire for blinds &c., complete the list of contributions from this place.

Furth.—This is a busy little town of about 16,000 inhabitants, amongst whom are many wealthy and enterprising Jews. Its industry has risen rapidly during the last five years, and it is already a formidable rival to Nuremberg, whose absurd and unchristian edicts in regard to the Israelites established them here to its own prejudice.* Until within the last few months, a Jew could not even sleep in Nuremberg!

A clever cabinet-maker and skilful wood-carver is completing some well designed and gracefully executed carvings, consisting of private altars, shrines, furniture, &c., for the Exhibition. Likewise a pair of enriched church doors, which he is ready to execute to any design. His prices are so low compared with those of England, that architects would find it greatly to their advantage to try a contract with him; and it will give me much pleasure to afford any further information or assistance that may be desired on this subject.

A turner and ivory chaser will submit specimens of his craft. The principal of these will be a drinking cup (*pokale*), representing in relief subjects from the Niebelungen Lied. The form, as will be seen by the drawings, might perhaps have been more gracefully proportioned, but the illustrative carvings are treated with a high degree of artistical feeling, and in every respect carefully finished.

An engraver and worker in gold, silver, and bronze will send a goblet of the last named material, embellished with sporting subjects, well and effectively executed.

There will be other interesting objects from hence if they can be received, but several producers who announced themselves in August, have been told they were "*too late!*" The effect of this has been to deter others from thinking any more about the Exhibition.

Nuremberg.—Of the glass paintings coming from Messrs. Kellner you have already had notice. Mr. Held is occupied in finishing off some meerschaum pipe bowls, of which the too hastily prepared drawings herewith transmitted convey but a very imperfect idea. Some interesting figures, &c., in bread, from a Brod-künstler will also be sent, and no doubt attract a considerable degree of interest. I will shortly send you a more precise account of this curious and delicately adapted plastic material.

Some splendid specimens of prepared ultramarine will appear from the manufactory of M. Zeltner; and likewise several small cases of the celebrated pencils made by Messrs. Faber of Stein, near this town. If my opinion (as an architect) may be allowed any weight, I can only say, I never used finer or more agreeably working pencils in my life than these. The lead even of the hard engineering kinds, yields easily to the India rubber, and leaves no indent upon your paper. The prices of his finest class pencils are ridiculously low, and they do but require to be more fully known to become still more extensively used in England.

Mr. Weber, a sculptor, will contribute some figures; and Mr. Schniedmer, some excellently finished specimens of gold and silver wire, for which his manufactory is much celebrated.

The foregoing, together with the anatomical figures in papier-mâché, by Fleischman, already noticed in your November number, a few magnetic tin toys, and such like trifles, make up the sum total of contributions from *this*, the *principal manufacturing and commercial town in Bavaria!*

One naturally inquires "How this comes to pass?" Nuremberg could have supplied many interesting and tasteful objects to the Exhibition, objects moreover in which no competition is to be feared. The producers of these, moreover, could thereby have placed themselves in direct connexion with the English market, and thus have increased considerably their profits: whence then comes this singular defalcation? A combination of causes have tended to produce it, and some of these it may not be altogether uninteresting or unprofitable to endeavour to trace.

Among the great class of German producers it unfortunately happens that but few *of themselves* look to any thing beyond a prospect of their own immediate personal interest or convenience. Any idea of doing aught for the credit of their country's skill, or to honour the industry of their own native towns, does not seem to have occurred; and to awaken better and higher feelings, Bavaria, in common with some other countries, has done little or nothing. The government appears to have set a very lukewarm, and, indeed, as people complain, even a discouraging example; while several of the German newspapers and periodicals have discouraged the producers still more by disseminating false views, and calling forth the most unbecoming suspicions as to the nature, management, and ultimate objects of the Exhibition. It is strange, and at the same time painful, that, even amidst the better and more educated classes of Germany, so many persons are found, who, let England do whatever she may, refuse to give her credit for aught towards the improvement of mankind. Limited operations and limited experience beget limited views; thus they put all down to the score of a selfish policy, and, in this case, to a desire, under pretence of doing good, to "cheat the rest of the world out of their inventions and industry." Against such miserable and unworthy opinions no argument is necessary, and I only allude to them here, because their promulgation has been a great and serious hindrance to complete success in respect of the contributions.

Another co-operating cause may be looked for in the peculiar commercial position of this country. It must never be forgotten that most of the German producers are without any great extent either of capital or enterprise. Such, therefore, are mostly indebted for the sale of their goods to commission houses; and these commission houses are, from the nature of their profits, deeply interested in preventing the direct communication of the producer and consumer. I could give many remarkable instances of this; it is, however, sufficient for my purpose to say, that cases have come to my knowledge in several important German towns, wherein the system of prevention has gone so far, that threats have been held out to the effect, that "if anything be sent to the English Industrial Exposition, no future orders need be expected."

It sometimes happens that the heads of such commission houses are on the local committees.

* Its manufactures are pipes, toys, gold-leaf, bronze, looking-glasses, mathematical instruments, brass, tin, zinc, and other metal wares—buttons, wire, medals, &c.; it is called the Bavarian Birmingham.

Their influence then is direct and powerful; and I must say, that, wherever I have found a committee so constituted, there has always been the greatest difficulty in bringing the producers to a right understanding of the nature, objects, and probable results of the Exhibition.

With regard more particularly, however, to Nuremberg, there is yet another circumstance which has operated still more prejudicially; this is, the delay of the necessary intimation as to the period in which contributors were to announce themselves. It is not my province to offer any opinion as to where the blame lay, but the fact should be made public, that although the central committee in Munich decided that all persons intending to contribute must announce themselves on or before the 1st of August, *the Nuremberg Committee were not made aware of this decision till on or about the 15th of July;* so that the issue of the proclamation from the meeting-room of the committee could not take place till the 16th; and thus there was only the space of about *fourteen days* for the distribution of the order, and for the decision of the producers, as to the precise character and extent of their contributions.

Add to the beforementioned causes the fear entertained by many of the necessary costs of transmission, in a country where government does nothing to encourage or assist the producers, amongst whom, as I have said, capital is not particularly abundant, and who are therefore compelled to calculate with the greatest care every expense in the transaction of their daily business; and you have before you the whole secret of German shortcomings as regards the Exposition. Do not let it be supposed that political feeling has anything to do with it *among the people themselves.* An appeal has been made to their sense of political interest, through that most susceptible of all organs—the pocket. They have responded thereto, and the result is, that many of them withhold their contributions, not considering how great a wrong they do to a truly noble and generous design, nor how much the display of such selfish impulses tends to check the growth of their own industrial prosperity.

At Nuremberg my duties closed, and I do not know that I can at present add anything else of interest to this report. I will not fail, however, to forward from time to time such further information as may appear likely to be of service; and besides the drawings sent herewith, you may expect many others very shortly.

HENRY J. WHITLING.

ON THE APPLICATIONS OF SCIENCE

TO THE FINE AND USEFUL ARTS.

CHEMISTRY OF POTTERY.—PORCELAIN.

THE composition of natural clay has already engaged our attention; and the principal chemical characters of *earthenware* have formed the subject of a former paper; proceeding, therefore, in the line which appears the natural one, we have now to consider the peculiarities of composition and of physical character, which distinguish the varieties of *porcelain*, or, as it is often called, *Chinaware.*

In the progress of the potter's art in our own country, we have repeated examples of the influence of one individual, by whose energy the manufacture has reached a certain point of excellence, from which it has gradually fallen back when that directing mind ceased to exercise its control. In the examples of the Derby, Worcester, Chelsea, Bow, Nantgarrow, and Staffordshire China, this may be distinctly traced. The principal cause of this has arisen from the very uncertain manner in which the mixtures have been measured, and the want of a systematic mode of manipulating. We have given, in the last article on this subject, a quotation from Shaw, in which he speaks of mixing by barrowfuls, and using "slip," in the utmost state of uncertainty as to the quantity of solid matter it contained. The remark of Vauquelin is peculiarly applicable:—"Good pottery differs from inferior, much less in the number of its components, than in being combined in proper proportions." The potters of the present time are not so open to this censure as they were twenty years since; and hence the constantly improving character of the porcelain now produced in the potteries of Staffordshire.

Some account of the manufacture of Oriental China will not be without interest. The China of Japan is considered superior to all others. It is remarkable for the closeness of its texture, which is granular, but exceedingly compact. Owing to this it is highly sonorous, and rings like a bell when struck with a hard body; and it is so hard that it strikes off particles of steel, like a flint, in a state of incandescence. It is exceedingly infusible, and is capable of standing a very high degree of heat, and may be employed for boiling liquids, or subjected to a still higher temperature without injury.

It is stated on good authority, that the Japan China is composed of equal proportions of Kaolin and Pe-tunt-se and an aluminous earth. Kaolin is of the same general character as the Cornish, Devonshire, and other China clays already described; although, in all probability, that which is native to the Japan Islands is, in some respects, superior to our own; possibly, from the entire absence of micaceous particles. It is found in beds among the primary rock formations, and is felspar in a state of disintegration. The Japanese mix this clay with water, and then beat it into foam, after which it is allowed to settle—is dried and cut into squares for use.

The *Pe-tunt-se* has its name from being an impalpable powder formed into square cakes. It is a rocky mineral of the felspatic character, having a green colour. The process to which it is subjected, appears to be an exceedingly tedious one. Fragments of this felspatic porphyry are put into water, and forcibly agitated by rubbing against each other; fine particles are abraded, which, being light, form a foam upon the surface of the water; this foam is regularly removed to another vessel, in which these skimmings are allowed to subside slowly; and when the water is quite clear, it is carefully drawn off, leaving the precipitated powder, in an almost impalpable condition, at the bottom of the vessel.

Reaumur informs us that *Pe-tunt-se* is fusible at a moderate heat, and that Kaolin was not fusible at any heat he could employ. The use of the aluminous earth is necessary to render those two materials plastic, so that the potter is enabled to mould them, and also to give a firmer body to the ware.

The porcelain of the Chinese is nearly equal to that of Japan; and, probably the superior examples of their art, which are not allowed to leave the country, are quite as good as any of those fine specimens of Japan porcelain which the Dutch merchants have from time to time brought to Europe.

With the Chinese potters the preparation of the clay is always in a state of progress. The pe-tunt-se and the Kaolin are accurately mixed by being kneaded together, and then they are added to the aluminous earth, and sometimes to a powdered steatite, a magnesian limestone, known among us as the soap-rock.

This mixture is well trodden in tanks, and allowed to remain in them for a very long period,—the value of the clay being supposed to increase with its age. Ten and twenty years often elapse between the period of filling a pit and employing the clay, and not unfrequently a Chinese potter uses the clay which was prepared by his grandfather.

A peculiar kind of Chinese porcelain, the *hoa-ché* China, contains an excess of the steatite; it is of exceedingly fine grain; but is brittle, exceedingly light, and is only burnt by employing much care and giving constant attention to the process of firing. The Persian china of Shiraz is frequently imported into Europe as the Chinese, which, indeed, it very much resembles in its general character.

Many centuries before the birth of Christ the name of *Porcelain* was common among the Chinese; hence, the statement that it was derived from the Portuguese term *porcellana* as applied to the porcelain shell, can scarcely be considered as correct. The earliest European imitation of Oriental pottery appears to have been in 1695, in France, when the *tender porcelain*, or the ironstone china was introduced. The composition of this tender porcelain as made at Sèvres, was saltpetre, sea-salt, burnt alum, soda, gypsum, and sand. No clay entered into the composition; and it can be regarded as little other than a glass, since, if sufficiently fired, complete vitrification would ensue. From the difficulty of working a mass of this composition, mixtures of soap and glue, and of gum tragacanth, were employed to give the required amount of plasticity to it. From the tendency of the mass to vitrify, and its liability to bend, or melt down, the process of burning was an exceedingly tedious one, and the article had to be supported in every possible way. After the first firing, which was very cautiously applied, and which lasted from seventy to a hundred hours, the glaze, consisting of sand, quartz, litharge, soda, and potash, was applied. This glaze was indeed a crystal glass, and hence it gave to a very imperfect body a high degree of transparency. The process was a costly one, and has, since the introduction of Botticher's process of manufacturing true porcelain, been entirely abandoned on the Continent. In England however, a *tender porcelain* is still manufactured, owing to the difficulty of procuring a material which shall answer the purpose of making durable *Seggars*, or clay cases in which the porcelain is baked. From the importance of the seggar to the porcelain manufacturer, it deserves a brief description in this place. They are cases or boxes made of plastic clay, crushed quartz-sand, and the ground fragments of destroyed seggars, which are generally in the shape of shallow cylinders; various modifications have been from time to time introduced by the manufacturer, the objects being economy of space, firmness of support, and the regular distribution of heat to the enclosed pieces of porcelain. Owing to the different qualities of clay, as found in separate localities, the duration of the seggar varies within very wide limits. At Sèvres, the seggar will stand fifteen or twenty firings, while at Berlin they seldom endure more than two or three, and often are destroyed in the first firing. At Meissen more than twenty per cent. of the seggars are lost in the first fire.

The tender porcelain of England is, however, of a very different character from the Continental variety just described. It is in fact a clay ware, being composed of plastic clay, Cornish china clay, and decomposed granite; to which is added burnt bones, flints, and steatite, which contains:—

Magnesia	44 grains.
Silica	44 "
Alumina	2 "
Iron	7 "
Manganese	1 "
Chromium	1 "

and also some lime and alkalies, with traces of chlorine.

This body is glazed with a mixture of decomposed granite, chalk, ground flint, and borax. From some analyses of English soft china, made by Mr. Cowper, its composition is proved to be as follows:—

Silica	39·68
Alumina	21·46
Lime	10·06
Phosphate of Lime	26·44
Alkaline Matter	2·14

Bones are imported largely from America in addition to the supply derived from our own cattle. They are first boiled to extract all the gelatinous matter they contain, and then heated to redness so as to destroy all organic compounds, so that the resulting bone-ash is a pure white substance, composed of phosphate of lime, carbonate of lime, and some magnesia.

True porcelain is composed of an infusible china clay and a fusible flux. The body formed by the Kaolin, or china clay, alone, would be found to be an exceedingly porous one; but the flux, which is composed of felspar, quartz, and gypsum, is melted in the heat of the porcelain furnace, and completely filling all the pores of the clay, binds the whole into a firm mass. Microscopic examination shows that porcelain consists—regarding its physical characteristics

only—of small opaque particles, arranging themselves in linear directions, while the transparent flux has interfused itself through the whole mass. The following are the proportions in which some of the true porcelains are made:—

SEVRES.

Kaolin (china clay)	48 parts.
Sand separated in the process of washing the clay	48 „
Chalk	4 „

BERLIN.

Kaolin	76 parts.
Felspar	24 „

VIENNA.

Kaolin	72 „
Felspar	12 „
Quartz	12 „
Gypsum	4 „

Having already described the natural mode of occurrence of the clay, we need not again return to the subject.

The pottery thus made is glazed with the decomposed china stone, or pure felspar mixed with a little gypsum.

All the materials employed in the manufacture of porcelain must be reduced to a state of very fine powder; and it is, indeed, essential that the finely comminuted particles should be as nearly as possible of the same size. As the china clay is already prepared at the works by washing, nature having effected the required decomposition and disintegration, this material does not usually require much additional attention from the potter. It is found, however, that the fine particles of mica which are mixed with the clay in the clay-pits, and which are removed but with great difficulty, are a source of much inconvenience in many specimens of china clay. By mixing the clay with water, and passing the mixture through sieves, much of the mica may be separated, but still a considerable portion passes through with the pure Kaolin. From experiments which we have tried, we are disposed to suggest a close imitation of a natural operation, by which substances, differing but very slightly from each other in specific gravity, are separated and deposited in different beds. When substances of nearly the same density are deposited in *still water*, they fall together, owing to the operation of the attraction of cohesion, or that peculiar attractive force which resides on the surfaces of all bodies, a modified form, without doubt, of gravitation, to which the name of *epipolic force* has been applied. If, however, the water in which these matters are suspended moves slowly down an inclined plane, the force of gravitation becomes more powerful than the mere surface force, and a new arrangement of the parts results. If a mixture of several fine powders, which are not soluble in water, is made, and the whole suspended in water; if this water is allowed to flow in a thin sheet down an incline of but three or four degrees, it will be found that the various matters will be uniformly separated out according to their specific gravities, and deposited at the sides of the inclined plane; arranging themselves in curve lines of considerable regularity, and with a wave-like surface, while the lightest material is carried away with the stream. A method approaching to this is adopted by many of the proprietors of clay-works, but it is seldom effected with that precision and care which is necessary to insure the complete separation of the micaceous particles.

Mills are employed to grind down the felspar, chalk, gypsum, and also the broken porcelain which some potters introduce into their ware. These are formed of two millstones fixed in a wooden box, the lower one being immovable, while the upper one has a rotatory motion. The substances to be reduced to powder are inserted between these stones, and by their attrition they are brought to the required condition. Previously, however, to the introduction of the materials to the mill, by the action of crushing or stamping machinery, these substances are reduced to a uniform size.

When all the materials are of the required degree of fineness, they have to be mixed together. Could they be united in weighed quantities in a dry state, the utmost degree of accuracy could be obtained. In practice, however, this is not found to be an easy matter, and, consequently, the ingredients are united, suspended in water, or in the state of "slip" as it is technically called.

Having made the required "slip," the mode adopted to insure as close an approach to correctness as possible, is to take a measured quantity of the liquid mass, and by evaporating to dryness, ascertain the quantity of solid matter each gallon of it contains. This does not, however, insure the manufacturer the production of the exact mixture he requires, owing to several circumstances which operate to prevent the uniformity of these liquid mixtures.

It is the practice in all the principal manufactories to deduce the best mass from the analysis of porcelain of known good quality. Upon this point, however, in many minds much misconception prevails even in the present day, when chemical science is so widely cultivated. We have heard it declared that it would be impossible to tell the ingredients employed or the proportions in which they were mixed before firing, after they had been submitted to that final operation. This is a mistake; all the ingredients employed by the potter are of the most permanent kind, and the only substance which is dissipated during the process is water. Therefore by a careful analysis it is easy to determine with great exactness the materials which have been employed, and proportions in which they have been used. The standard analysis at Sèvres is:—

Silica	58 grains.
Alumina	35 „
Lime	5 „
Potash	2 „
	100 „

To maintain this standard, constant analyses are required of the different substances employed, and in the Continental establishments such analyses are very regularly made. In our potteries this is not generally the case; and hence the inferiority of our superior porcelain to that of Sèvres, Dresden, or Meissen and Vienna. Such attention is not required for the production of the ordinary ware, but it is absolutely necessary if we would insure the uniform production of a higher class manufacture. We have seen some specimens of true porcelain, recently produced in Staffordshire, which approaches very nearly to the perfection of the Berlin China. In appearance nothing can be finer; but we are informed that it does not stand extreme changes of temperature, in the manner which renders the Berlin China vessels so valuable to the analytical chemist. A little attention will, however, we have no doubt, lead to its improvement; and we hope, among other things, that the Industrial Exhibition of 1851, will contain specimens of our own manufacture, which may, in every respect, compete with the productions of our Continental brethren.

In the article on earthenware, the process of reducing the "slip" to that consistence which is necessary for moulding has been described. The same method has been adopted for porcelain. Some, however, employ the process of absorption by pouring the slip upon plates of gypsum—others use presses—the thick mixture being placed in horse-hair bags; and, in a few manufactories, filtration aided by atmospheric pressure has been adopted. The manipulatory details which connect themselves with the formation of the article from the plastic mass, do not enter into the design of these articles. The glaze for porcelain is composed of Cornish China stone, to which is often added some plaster of Paris and broken porcelain. The mean composition of the best glaze, given by analysis, being:—

Silica	73 grains
Alumina	18 „
Potash	9 „

This forms in fact a true glass which flows into all the pores of the body.

Much depends upon the fusibility of the glaze; if too difficult of fusion, it flows unequally and an uneven surface is the result; if too easy of fusion, it is absorbed by the paste before this is sufficiently burnt, and the resulting surface is rough.

The clay body is once burnt, in which state it is termed *biscuit*. It is now porous and absorbent. The liquid glaze being prepared, the articles in the state of *biscuit* are dipped into it, and the water being absorbed by the body, the solid materials remain on the surface. Many niceties of manipulation are demanded in the process of dipping the biscuit ware, the object being to insure uniformity and purity of colour. The glaze being dry the vessels are submitted to the intense heat of the second firing in the glazing-kiln, from which it should come forth of a milk white, the glaze and mass intimately combined, and hence an entire absence of porosity; and it should be sufficiently hard to resist the knife, and it should endure very sudden changes of temperature without cracking.

ROBERT HUNT.

THE VERNON GALLERY.

THE ENTHUSIAST.

T. Lane, Painter. H. Beckwith, Engraver.
Size of the Picture, 1 ft. 10½ in. by 1 ft. 4½ in.

THERE is little to record concerning the painter of this humorous picture, except the melancholy circumstance of his death. He was killed, about twenty years ago, by accidentally falling through the skylight of a large Repository in Gray's Inn Road, for the sale of horses and carriages, whither he had gone, it is believed, for the purpose of making some sketches.

Lane was a young man when thus suddenly deprived of life; but he had already painted some pictures, similar in character to "The Enthusiast," which gained for him considerable popularity; and had his career been prolonged, there is no doubt he would have attained great eminence in his peculiar style. He exhibited at the Royal Academy, in 1827, "The Christmas Present, or Disappointment;" and, in 1828, "Disturbed by the Night-Mare;" both of them works most humorously conceived, yet without vulgarity, and excellently painted.

His picture of "The Enthusiast" was engraved some years back, we believe before it came into Mr. Vernon's possession; it consequently has become well-known, particularly among the followers of the "gentle craft," as showing "to what complexion *they may* come at last." What a capital satire is it upon some veteran brother of the angle, whom age, and its frequent attendant, the gout, have forbidden to wander by sedgy streams and willowy banks! And yet how enthusiastically he pursues his pastime—how anxiously he is watching for "a bite"—how he has gathered around him all the means and appliances for alluring his prey; the boxes of worms and gentles, the enticing balls of savoury meats, and every thing else which an experienced angler knows to be essential to success! And all these are placed side by side with the draughts, and the pill-box, and the cup of gruel, which his own ailments require, as if the enjoyments of health and the miseries of sickness could be united in the same chamber. Nevertheless we doubt not that "The Enthusiast" is very happy in being able, even in this mimic fashion, to recal to recollection the pleasures of days gone by.

This picture is painted with a finish and delicacy almost equal to the Dutch school.

PICTURE SALES OF THE MONTH.

IT is rarely our duty to record a sale of pictures at this time of the year; but the disposal of some eighty, by Messrs. Foster & Son, at 9, Great Stanhope Street, claims a short notice, inasmuch as among the number, to most of which great names were appended, there were a few good specimens that sold at good prices. 'An Italian Lake Scene,' by R. Wilson, was bought for 63 gs.; a fine 'Landscape,' by Both, about four feet by three, was bought by Mr. Capron for 235 gs.; 'A View of Koenigstein, on the Elbe, by the younger Canaletti, 95 gs.; a small Ruysdael, 'Landscape and Buildings,' of excellent quality, 265 gs.; 'A Barge lying at Anchor under an old Roman Bridge,' Berghem, 95 gs., sold to Mr. Norton; 'A Landscape,' by Cuyp, to Mr. Russell for 105 gs.; 'The Dutch Fleet, in a light breeze, off the Texel;' a small picture by W. Vandervelde, a rare specimen of the master, was sold to Mr. Alderson for 510 gs.; and an upright 'Landscape,' about three feet by five feet nine inches, by Berghem, one of his most brilliant pictures, was sold to Mr. Bousfield for 700 gs.

T. LANE, PAINTER.

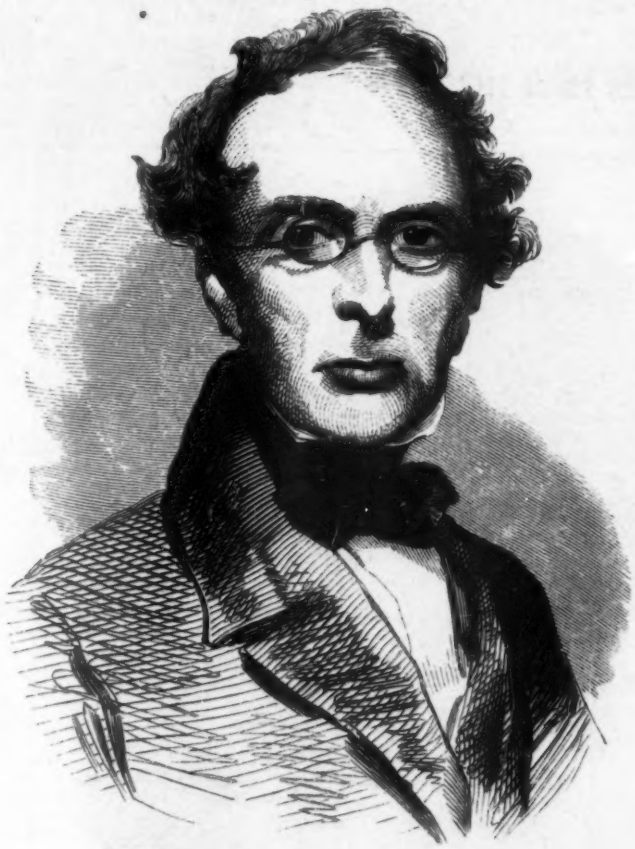
H. BECKWITH, ENGRAVER.

THE ENTHUSIAST.

FROM THE PICTURE IN THE VERNON GALLERY.

SIZE OF THE PICTURE,
1 FT. 8 IN. BY 1 FT. 6¾ IN.

PRINTED BY W. DAY.



John Watson Gordon

Sir John Watson Gordon is descended from the Watsons of Overmans, in Berwickshire, a respectable family in that county, at one time in possession of extensive property; and it is from the same family that the late George Watson Taylor, Esq., had his origin. He was born at Edinburgh, and received his education in that city and neighbourhood. His father was an officer in the Navy, and died a Post-Captain. In his early years he served as midshipman under Admiral Digby, and was in Keppel's action; he was also under the same commander at the relief of Gibraltar.

Mr. Watson, in the year 1797, held the rank of lieutenant, and when the great mutiny broke out at the Nore, he was involved in its consequences. In the year 1800 he commanded and suffered shipwreck on board the Mastiff, gun vessel off Yarmouth, when, during the night, several of the crew perished from cold, and it was with the greatest difficulty that any of the survivors were saved.

Through his father's family, Sir John was related to Sir Walter Scott, his grandmother being cousin-german to Sir Walter's mother. By his own mother, he numbers among his ancestors the names of Principal Robertson, the historian; Falconer, the unfortunate author of the "Shipwreck;" and Alexander Henderson, one of the Scottish Reformers.

It does not appear that Sir John Watson Gordon showed any predilection whatever for the study of the learned languages during the usual attendance at school; but this was not in those days considered a matter of great importance, as he was intended for the army. The study of geography and mathematics in all its branches suited much better his turn of mind, and in those branches of education he proceeded with particular pleasure.

During the early part of his career, nothing appears to have occurred worthy of any particular notice, unless it is the circumstance of his having acquired the power of writing without any instruction, except what he was able to pick up by his own observation; and it may not be out of place here to describe the process by which this was achieved. While a mere child, and scarcely able to read, he happened to be walking with his younger brother and sister in company with the servant; he noticed a word written with white chalk on a door, which the servant informed him was his own name; the fancy immediately occurred that it would be quite possible for him to imitate the same. Accordingly, on returning home, he immediately furnished himself with a piece of chalk, and commenced operations; and the object was soon attained, but not before every door and passage in the house bore marks of the first lesson of his new undertaking. This step having been obtained, his surname was the next object which occupied his attention, and this was got over by somebody having written the name for him; as soon as this was accomplished, there came the place of residence; sentences followed, and when the period arrived for sending boys of his age to the writing-master, it was found quite unnecessary, as he then wrote a very fair hand.

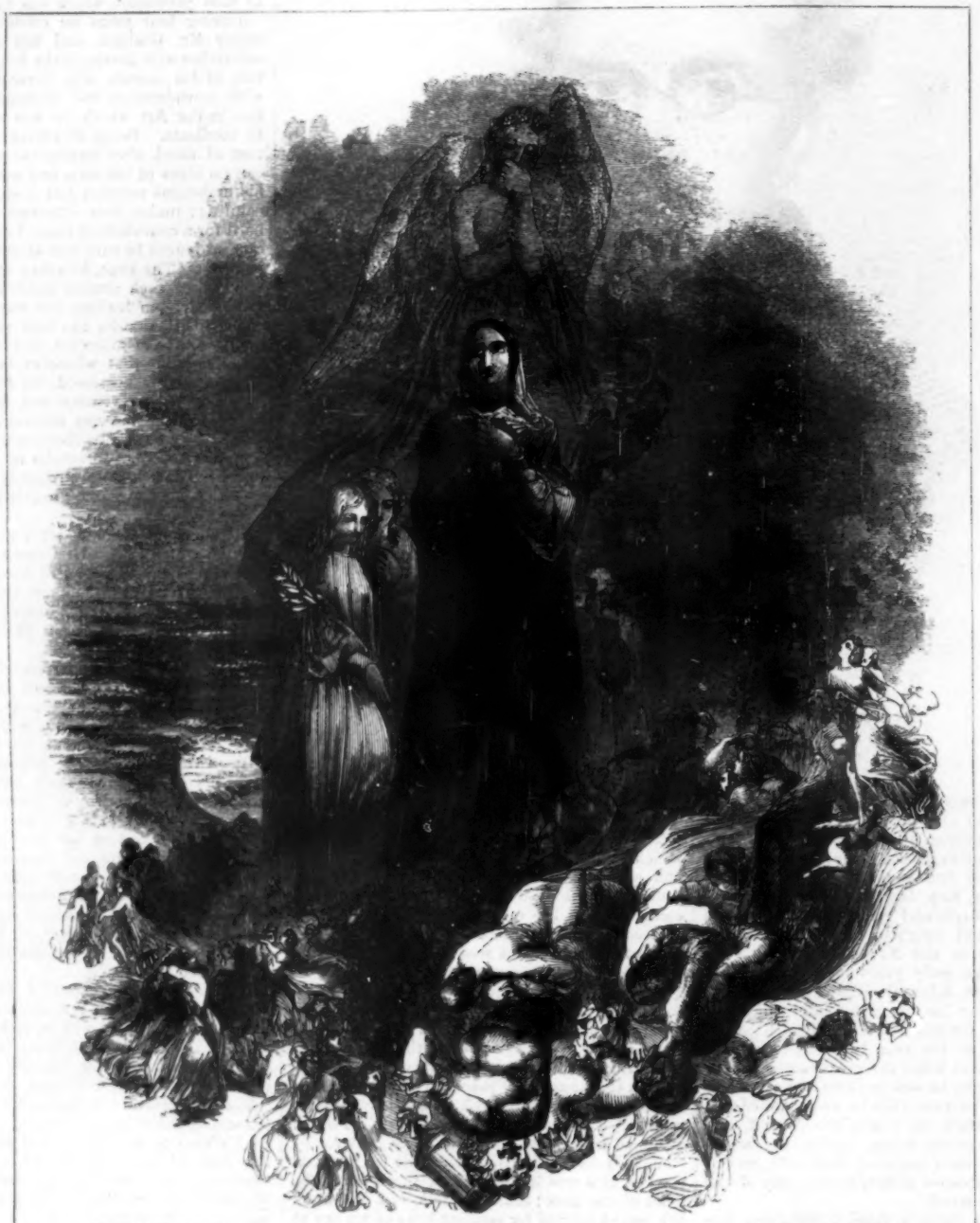
After having got over the usual branches of education, it was intended by his friends to make application for a cadetship in the Military Academy at Woolwich; but as he was too young by several months, it was decided that application should be made for admission to the Trustees Academy, which was obtained and most gladly accepted. The Academy belonging to the Board of Trustees for the Encouragement of Manufacture at this time was under the able direction of the late Mr. John Graham; amongst the most distinguished of whose pupils on his commencement of the duties of that office was the late Sir William Allan, to whom succeeded Sir David Wilkie, whose talents and determined application rendered him a particular favourite with his master, and who bestowed on him the greatest attention. Mr. John Burnet, the celebrated engraver, was also a pupil at the same time, and several others. It was about this period, when Sir David had finished his studies, and before he commenced his "Village Politicians," that our youth found himself unexpectedly in a situation most congenial with every feeling of his nature; and is it to be wondered at that he very soon made up his mind to devote himself to that profession which has been his delight?

During four years he continued his studies under Mr. Graham, and has good reason to remember with gratitude the kindness and attention of his master, who never failed to impart with consideration and liberality, that instruction in the Art which he was so well qualified to inculcate. Being of rather an enthusiastic turn of mind, after leaving the academy, he had certain ideas of his own, and nothing would suit his ambitious reveries but historical and fancy painting; under this impression he laboured hard for a considerable time, but found it necessary at length to turn his attention to portrait painting. The time, however, spent in the prosecution of such studies contributed in a very great degree in leading the way to that professional distinction he has now reached through a long course of attention and study; for it is quite certain, that whatever talents he might have originally possessed, he owes more to an indomitable perseverance and determination of character, which seems inherent in his nature, than to any other qualification whatever; at the same time it is not unworthy of notice that the history of all his acquirements partakes very much of the feeling that enabled him to acquire the art of writing.

Although he has long since bid adieu to compositions of a poetical or fancy character, yet the visions of the past still haunt his imagination; and it seldom happens that he is entirely without a subject of this description occupying his fancy, but from want of leisure it never appears on canvas.

During the whole progress of the Academy, from the first effort toward its formation in 1808, when several of the profession joined and made the experiment, which met with a very satisfactory reception on all sides, John Watson Gordon has been intimately connected with his brethren in their exertions to forward the grand object of their ambition, and has, as far as lay in his power, contributed to every Exhibition that has been got up during that period; and on the decease of their late lamented President, Sir William Allan, he was unanimously elected to succeed him in the chair of the Academy, and, in consequence, has since received the honour of Limner to the Queen for Scotland, an ancient office in the gift of the monarchs.

To give any description of the portraits he has painted since his commencement does not appear necessary. It will be sufficient to notice some of the most noted, being principally of a public nature. In the Archers' Hall at Edinburgh there are two full-length portraits—one of "The late General the Right Hon. John, Earl of Hopetoun, their Captain-General on King George IVth's Visit to Scotland;" and another of "The late Earl of Dalhousie as Captain-General, on receiving their Standards, presented by His Majesty King William, as body-guard in Scotland to the Sovereign." Of this royal company he has long had the honour of being a member. There is a full-length portrait of "The Right Hon. Charles Hope, the late Lord Justice General," painted for the Faculty of Writers to the Signet, and is now placed in their chambers. He has also painted two distinct portraits of the present "Lord Justice General the Right Hon. David Boyle," one for the Faculty of Advocates, and the other for the Writers to the Signet. He has also executed a great many others, but it appears quite unnecessary to go over a mere list of names; and in concluding this part of the narration, it is sufficient to allude to the circumstance of his having contributed a number of his works to the Annual Exhibitions of the Royal Academy of London, of which he has long had the honour of being an Associate. And as allusion has been made to his works of a poetical nature, we may add that very few have been produced of late years, and those few almost entirely confined to the gambols and frolics of children.



Drawn by W. Harvey. Engraved by G. Dalziel.

IL PENSEROSO.

"Hence! vain deluding joys,
The brood of folly without father bred;
How little you bested
Or fill the fixed mind with all your toys!
* * * *
But hail! thou Goddess, sage and holy,
Hail! Divinest Melancholy!"

MILTON.

Drawn by F. W. Hulme. Engraved by John Dalziel.

THE CASTLE GARDEN.

"Towers and battlements he sees
Bosom'd high in tufted trees,
Where, perhaps, some beauty lies,
The cynosure of neighb'ring eyes."

MILTON.

John Hogan

In the *Dublin University Magazine* for January of the present year, appears an interesting biography of this accomplished Irish sculptor, from which we gather the following facts relative to his personal and professional history.

John Hogan was born at Tallow, in the county of Waterford, in the month of October, 1800; his father was a builder, and there is a nice little bit of romance connected with his marriage with the mother of John, which our limits will not permit us to transcribe. The family, soon after the birth of the third child and eldest son, the subject of this notice, removed to Cork; but the boy, at a proper age, was sent back to school at Tallow, where he remained till he was fourteen. He was then placed in the office of a solicitor of large practice, in Cork; but "every moment that could be stolen from the day's dull work was occupied in sketching, chiefly architectural fancies," and whatever else came within his reach. The thraldom of the writing-desk was, at the termination of two years, superseded by more congenial employment; Mr. (now Sir Thomas) Deane, the eminent architect and contractor, having had an opportunity of testing the talents of young Hogan, received him into his office, with the purpose of educating him for the profession of an architect. "Once enlisted, his industry was indefatigable; there was nothing too laborious or too delicate from which he restrained his hands. Into the mystery of every detail of the craft he penetrated with enthusiasm. He sketched, modelled in clay, and, in short, was ever ready and ever eager to be usefully employed. After some months' duration, Mr. Deane, who was perfectly capable of appreciating his unwearied strivings after self-improvement, and whose liberal nature loved to encourage modest deserving, supplied him with his first set of chisels, and at last, in his nineteenth year, Hogan was wedded to the vocation of his destiny, and became—a Sculptor."

Until about the year 1822, Hogan remained with Sir Thomas Deane, for whom he executed numerous carvings; attending diligently during this period the rooms of the Cork Society of Arts, for the purpose of studying the fine collection of casts from the antique, presented by the then pope of Rome to the Prince Regent, at the close of the war, and which had been transferred to the above society. In the year just referred to he executed on his own account about forty figures of saints, in wood, for Dr. Murphy, Roman Catholic Bishop of Cork; each of these figures stands about three feet and a half in height, and form the principal ornaments of the north chapel. In 1823, through the liberality of the late Lord de Tabley, the Royal Irish Institution, and the Dublin Society, he was enabled to visit Rome, where, after the lapse of a year, passed in studying the great works in the Imperial City, he produced his first sculpture in marble,—"The Shepherd Boy," originally intended as a present to Sir Thomas Deane, but circumstances compelled him to part with it to the late Lord Powerscourt, who estimated it so highly as to give it a place in his gallery, by the side of a "Cupid," by Thorwaldsen. His next work was an "Eve," after her expulsion from Paradise, encountering a dead dove; a beautiful and expressive production, executed for Lord De Tabley, and now in the family mansion in Cheshire. "The Drunken Faun" followed.

"Hogan's first visit to his native land, and the earliest exhibition of any of his works there, was in 1829, when his 'Dead Christ,' a life-size figure in relief, was exhibited in College Street. It is under the high altar of the Roman Catholic Chapel, in Clarendon Street, Dublin. Subsequently followed his 'Monument to Dr. Doyle;' the statues of 'T. Drummond,' 'Bishop Brinkley,' 'Hibernia,' 'W. Crawford,' 'Daniel O'Connell;' a beautiful monument to a daughter of Curran, in the Church of St. Isidore, at Rome; an alto-rilievo of the 'Deposition from the Cross,' in the Convent of Rathfarnham; and that of the 'Nativity,' in Dalkey; a 'Monument to the memory of Dr. Collins, Catholic Bishop of Cloyne,' at Skibbereen; one to that of 'Bishop Brinkley' at Cloyne; and another to 'W. Beamish,' of Beaumont, in Blackrock Church, near Cork."

Our space precludes us from entering upon a detailed criticism of the respective works of this artist; it is sufficient to state that they vindicate the genius we claim for our united country. In the case of Hogan it is both original and powerful; less delicate in its perceptions, perhaps, than in some of his cotemporaries, but not a whit behind the best in its intellectual vigour and depth of thought.

Although at present residing, with his family, in Ireland, he still retains his studio at Rome. He is at present engaged on a large alto-rilievo to the memory of the late Peter Purcell; and has also commenced a statue of the late Dr. Macnamara, elected Titular Bishop of Cloyne.

THE NATIONAL GALLERY.

The Select Committee appointed to consider the present accommodation afforded by the National Gallery, and the best mode of preserving and exhibiting to the public the works of Art given to the nation, or purchased by Parliamentary grants, have reported as follows:—

"It appears to us that the building itself contains no element of danger to the pictures; the walls seem to be perfectly dry, and the boarding upon them is well calculated to prevent any transmission of damp to the pictures. Without pronouncing an opinion as to whether the system of warming is perfect and complete, we do not think there is any such imperfection in the mode of regulating the temperature of the rooms as to endanger the pictures.

"In considering the position of the National Gallery, our attention was drawn to the vicinity of several large chimneys, particularly that of the baths and washhouses, and that connected with the steam-engine by which the fountains in Trafalgar-square are worked, from which great volumes of smoke are emitted. In the neighbourhood, also, the numerous chimneys of the various club-houses are constantly throwing out a greater body of smoke than those of ordinary private residences; the proximity, likewise, of Hungerford-stairs, and of that part of the Thames to which there is a constant resort of steam-boats, may tend to aggravate this evil; but, on the other hand, it is to be observed that the very large open space in front and at the back of the building must be likely to establish a greater purity of atmosphere than is often attainable in the centre of crowded cities; the gravelly nature of the soil, also, on which the building is placed is a further circumstance in favour of the locality."

The commissioners then proceed to notice that which constitutes, in their opinion, the chief source of danger to the pictures, namely, the injury arising from the dust and impure atmosphere to which they are continually exposed.

Upon this subject they observe, that the central position of the Gallery is attended with some disadvantages unnoticed in all former inquiries. "It appears," they state, "that the Gallery is frequently crowded by large masses of people, consisting not merely of those who come for the purpose of seeing the pictures, but also of persons having obviously for their object the use of the rooms for wholly different purposes; either for shelter in case of bad weather, or as a place in which children of all ages may recreate and play, and not unfrequently as one where food and refreshments may conveniently be taken. The evils consequent on these circumstances can be moderated by the care of those who have charge of the Gallery in cases only of extreme abuse. On the days on which the guard, after being changed, returns to St. George's barracks, the numerous crowd of persons, without apparent calling or occupation, who on such occasions follow the military band, are stated to come in large bodies immediately after it has ceased playing, and fill the rooms of the National Gallery."

The average of daily visitors is said to exceed 3000. The dust and impure vapours occasioned by this number of persons, tend not only to cover the pictures with a film of dirt, but to produce, according to the opinion of Mr. Faraday, further injury to the colour of the paintings, which will permanently diminish their value.

With a view to the preservation of the pictures, the commissioners suggest that the pictures of moderate size might be covered with glass, and that means should be taken to preserve the backs of the pictures from the dust and impurities continually deposited upon them.

The committee, having carefully considered the report of the commission, together with the further evidence here collected, feel it to be their duty to offer the following observations to the House:—

"The present National Gallery does not afford space for the accommodation and due exhibition of the pictures belonging to the nation; a considerable addition of space might, however, be obtained by the removal of the Royal Academy from their portion of the building."

The committee do not recommend that any expenditure should be at present incurred for the purpose of increasing the accommodation of a National Gallery upon the existing site; and they cannot positively recommend its removal elsewhere. The document concludes with a belief that a building might be constructed capable of future extension and so well adapted for the safety of the pictures, as to "induce in patriotic and generous men a well founded confidence that pictures presented or bequeathed to the nation will be preserved with every possible care."

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SIR W. ALLAN R.A. PAINTER.

J. TAĹFOURD SMYTH. ENGRAVER.

ARABS DIVIDING SPOIL.

FROM THE PICTURE IN THE VERNON GALLERY.

SIZE OF THE PICTURE.
2FT 9.IN x 1FT 9.9.IN.

PRINTED BY GAD & HENINGALE.

LONDON. PUBLISHED FOR THE PROPRIETORS.

OBITUARY.

SIR WILLIAM PILKINGTON, BART.

The name of this worthy Baronet, an amateur painter of more than ordinary ability, and an enthusiastic lover of the Fine Arts, is entitled to a place in our Obituary list. He died on the 30th of September, at his seat, Chevet Hall, near Wakefield, Yorkshire, at the advanced age of seventy-five.

The name of Pilkington is well-known among those who have studied the biographies of artists; but the subject of the present notice, we believe, claimed no relationship with the author of the "Dictionary of Painters." Sir William was one of the most accomplished and persevering amateurs of our day; and, until his last illness, he devoted a certain portion of his time to his favourite pursuit. He chiefly excelled in landscapes, forming his style in a great measure upon that of Richard Wilson. His pictures exhibit breadth and truthfulness of effect, combined with depth and transparency of colouring. One of his latest works was a large view of the Chapel on the bridge at Wakefield, erected by Edward IV., in commemoration of the engagement fought between the rival houses of York and Lancaster in 1460. This exquisite specimen of the architecture of that period was ruthlessly swept away, on the plea of restoration, from its original site; but was subsequently rescued from destruction by the interference and liberality of the Hon. C. Norton, who has re-erected the same, with great judgment, on the bosom of a lake in the grounds of his seat at Kettlethorpe, Yorkshire.

Architecture, as well as painting, engaged much of the late Baronet's attention. The design of Butterton Hall, Staffordshire, will remain an enduring monument of the elegance of his taste and the soundness of his judgment. As a scholar, he was "a ripe and good one;" he studied the Scriptures in their vernacular tongue, and also published a translation of Schiller's "Marie Stuart." Sir William had travelled much, with an observant eye and with most persevering research into all matters connected with the arts he loved. Those who were intimately acquainted with him will never forget his varied information, his intimate knowledge of the progress of Art during the last half century, and his happy elucidation of it by references to his own original sketches and his illustrated library of rare productions. He possessed a few valuable pictures by the old masters, and some by R. Wilson, Morland, and Thompson; but he disclaimed altogether the idea of being considered a collector. Of Turner's drawings, however, he had a portfolio of unusual excellence, of the best period of this great artist. The series embraces views in Italy, Switzerland, and Great Britain.

Sir William rather avoided the great world, as it is termed; in fact, the daily and affectionate intercourse he held with his large family, together with the occupation of much of his time as a practical agriculturist, and a laborious amateur, left him but little opportunity, even had he been so inclined, for participating in the pursuits of fashion. His character was that of a polished, unobtrusive gentleman—one of the old school—whose heart was in its right place, and who worthily responded to all claims upon his relative and social position.

CHARLES SCHORN.

The *Augsburgh Gazette* announces the death of this distinguished painter of the German School, on the 7th of October, at the age of forty-seven years.

Schorn was born at Düsseldorf, in 1803; he studied first under Cornelius at Munich, and subsequently under Gros and Ingres, at Paris. Returning again to Munich, he once more entered the studio of Cornelius to assist in the execution of some of the great works upon which the latter was then engaged. At an after period Schorn was occupied in the *atelier* of Wach, in the same city. Yet with these various examples before him, he must ever be regarded as an independent artist, one who entirely followed no master, and belonged to no particular school; his imagination was discursive, and his talent for invention ready and fertile. His works generally are not what may be strictly termed historical, they belong rather to the *genre* kind; as, for instance, "Monks and Soldiers carousing at a Tavern," "A Group of Puritans," exhibiting a Roundhead minister and a party of Cromwell's soldiers discussing religious matters in an open wood. Raczynski, in his *L'Art Moderne en Allemagne* has given two engravings of Schorn's works, perhaps the best he had executed up to the period of the publication of those volumes, 1841,—these are a large picture of "Paul III., contemplating the Portrait of Luther," painted for the Consul Wagener, at Berlin, whose collection we noticed last month; a fine composition, full of dignified character. The other, "Salvator Rosa among the Brigands," a wood-scene, with the figures grouped in the most picturesque and *abandon* manner, the great Italian painter himself in the midst of them sketching the leader, who sits upon the boll of a huge tree with his arm thrown over the shoulders of the queen of the outlaws.

From the Royal Glass and Porcelain Manufactory at Munich issued between the years 1828 and 1832, several splendid painted windows for the cathedral at Ratisbon; Schorn furnished cartoons for one of them, "The Conversion of Slaves by St. Beno."

Professor Schorn was employed by the King of Bavaria in the formation of the Munich Gallery, perhaps the most famous, considering its size, in Europe. In order to collect pictures to be placed therein, he visited most of the Continental cities, and also our own country, where he purchased Wilkie's "Reading the Will," for the royal gallery.

ART IN THE PROVINCES.

Nottingham.—Mr. Hammersley, lately head master of the School of Design in this town, but now filling the same post at Manchester, recently delivered an address to a numerous auditory here, on the results of a short continental trip he had made, for the purpose of ascertaining what was doing, in the places visited, for the forthcoming great Exhibition. As the ground travelled over by this gentleman is the same as that over which we have already gone, or purpose to go, we shall abstain from following him on his journey to the manufacturers, and from noting what he saw of their preparations—at Ostend, Brussels, and Lyons: in all which places both masters and men are heartily and energetically working together. Mr. Hammersley's knowledge and experience sufficiently qualify him to conduct such an inquiry, and there is no doubt the facts he laid before his hearers will prove of material advantage to them.*

Glasgow.—The annual exhibition of the "West of Scotland Academy;" was opened late in October, with a display of more uniform excellence in the contributions than preceding years had seen. There may formerly have been individual pictures of higher merit and of more general interest; but, as a whole, the exhibition is of a better order than usual; and decided improvement is manifested in the works of the younger contributors. We have not as yet learned the name of the successful competitor for the *50l.* prize offered by the committee of the Art-Union of Glasgow. The leading pictures in the rooms are two of Raeburn's characteristic portraits; a 'Landscape,' by Turner, R.A.; a 'Scene in Venice,' by the late W. Müller; E. M. Ward's, A.R.A., 'James receiving the News of the Landing of the Prince of Orange;' T. J. Barker's 'Edinburgh—News of Battle after Flodden;' 'Jesus and the Disciples at Emmaus,' by R. S. Lauder, R.S.A.; two 'Views in the Highlands,' by H. M'Culloch, R.S.A.; four 'Forest Studies,' by Henshaw; two pictures by Boddington, in his well-known pleasant style; two figure subjects by T. Clater; four by C. Lucy; and one by M'Innes. The local artists are represented chiefly, by J. G. Gilbert, who has sent two small works, rich in colour; by Macnee and C. Randolph, in portraiture; by J. M. Donald, who contributes 'Findling Glen Campsie,' and by A. D. Robertson's 'Balhousie Dell, near Perth;' T. Knott exhibits several portraits, and a scene from 'Indian Life in the Wilderness,' and D. Munroe, 'The Week's Wage,' and 'The Wife's Appeal,' two subjects from Lowland Scottish life.

In the water-colour department appear the names of Copley Fielding, Richardson, A. Penley, S. Bough, and others. In sculpture, are P. Park's 'Bust of the late Lord Jeffrey;' a head of 'Cupid,' and 'Early Sorrow,' by M'Dowell; a bas-relief, 'The Finding of Moses,' by J. Mossman, of Glasgow; and a group from Motherwell's 'Jeanie Morrison,' by G. Mossman. Here, as in most other places, there are loud complaints against the "Hanging Committee," and one angry contributor, finding his picture occupied a position he deemed unworthy of it, wreaked his revenge upon the committee, and on *himself*, by actually "daubing it over with untempered mortar," or some other matter, so as to render it invisible.

Bolton.—The Local Committee of the Bolton Operative Fund, with reference to the Exposition of 1851, anxious to encourage and develope the talents of designers for the figured textile fabrics manufactured in this town and neighbourhood, have resolved to offer *money prizes* for the best designs in several branches of manufacture.

The same Committee, with the laudable view of shewing to their workmen how and by what means a visit may be paid to the metropolis during the exhibition, have caused a number of circulars to be printed and distributed among them, in which are stated the probable expenses incurred by such a journey, numerous advantages which the trip may afford, and how each man by saving a certain sum weekly may accomplish the purpose. The plan is so good that we print it for the benefit of other large manufacturing places to whom it may serve as a model. It is presumed that the visit would be paid in the autumn, about the month of August or September.

"The expense of the journey would probably be:—

	£	s.	d.
For railway fare to London and back	1	0	0
Eight breakfasts, at 9*d.*; eight dinners, at 1*s.*; eight suppers, at 9*d.*	1	0	0
Six beds, at 1*s.* 2*d.*; malt liquor or tea, 1*s.* per day, 6*s.*	0	16	0
Fees of admission to various exhibitions, with the expense of a trip by steamer up and down the Thames	1	0	0
Extra	0	4	0
	4	0	0

"For these exhibitions and excursions it is calculated that forty-five hours will be required, which leaves about thirty hours out of six working days to see free exhibitions, public buildings, streets, parks, churches, &c.

"Thus it appears that for a working man's visit to London, eight days time and four pounds in money are required. No doubt the visit may be made for less money and in less time, but not with such a share of comfort, and with such opportunity to examine the objects of curiosity with attention as is here suggested. No extra expense for clothing is recommended. At this Exhibition a steady, decent working-man will be most respected in his own character.

"To save 4*l.* from the wages of a year 1*s.* 6¼*d.* must be set aside for fifty-two weeks, but to allow for accident or illness, it is recommended that 1*s.* 9*d.* per week be the sum saved, commencing on the first Saturday in September. If not commenced until January 4th, the contribution for nine months must be 2*s.* 7½*d.*; if delayed for six months, 3*s.* 6*d.* per week; *which is more than can be afforded generally by a working-man without injury to himself and family.* No time, therefore, should now be lost."

For much of these arrangements the public is indebted to Mr. Gilbert French, of Bolton, the eminent manufacturer of fabrics for churches, who has done so much to combine purity of taste and accuracy of character with excellence of material and workmanship.

THE VERNON GALLERY.

ARABS DIVIDING SPOIL.

Sir W. Allan, R.A., Painter. J. T. Smyth, Engraver.
Size of the Picture, 2 ft. 6¾ in. by 1 ft. 6¾ in.

The late President of the Royal Scottish Academy, the painter of this picture, was a great traveller; sometimes in pursuit of health, but more frequently in search of subjects for his art. Italy, France, Spain, Russia, Belgium, Asia Minor, and the Coast of Barbary, are countries some of which he visited on more than one occasion; his journeys into the East, especially, were productive of some of his best pictures; that here engraved, though small, is not among the least excellent of them.

There is so much that is attractive and picturesque in the garb and habits of these wild sons of Ishmael—the robbers of the desert—whose "hand is against every man and every man's hand against them," that they cannot fail to excite the attention of any artist or lover of artistic nature, who possesses sufficient courage to wander across their tracks, or venture into their haunts of desolation.

The nationality of these Arabs has been well preserved in the composition of this work, and the subject is altogether most effectively supported. We are somewhat at a loss to know whence the light comes which is thrown on the figures whose shadows appear on the rock, for the time is evening, and the last rays of the sunset are seen through the trees in the distance, and are slightly reflected in the brook which flows at the entrance of the cave; the light therefore is at the back of the picture; nevertheless the work is highly luminous and richly coloured. The dark-blue cap and scarlet coat of the nearer figure come out in strong relief against the warm subdued tones of the rock. The other figure is habited in a light green jacket, which, with the white turban, seems to keep its wearer in his proper position between the two other principal objects; almost any other treatment of this figure would have brought it too forward. The draperies and other objects on the ground also show much powerful colouring.

* We understand his address is about to be published as a pamphlet, and may have occasion to refer to it at greater length.

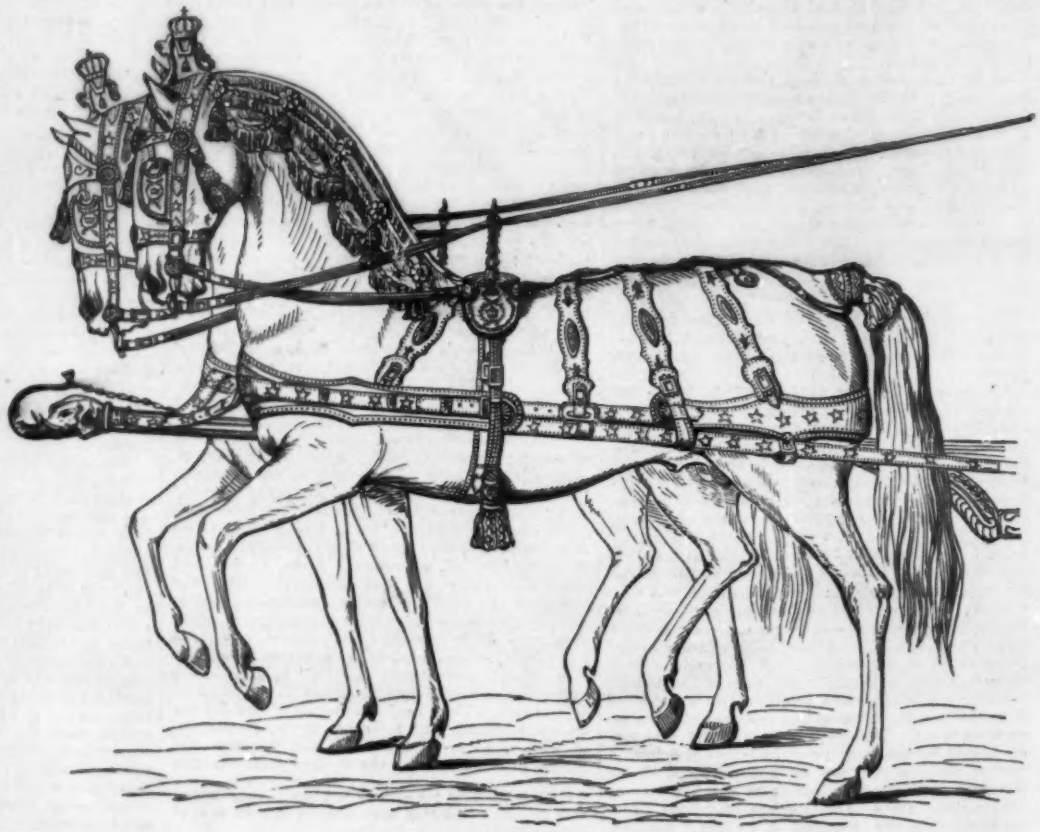
THE CARRIAGE MANUFACTORY

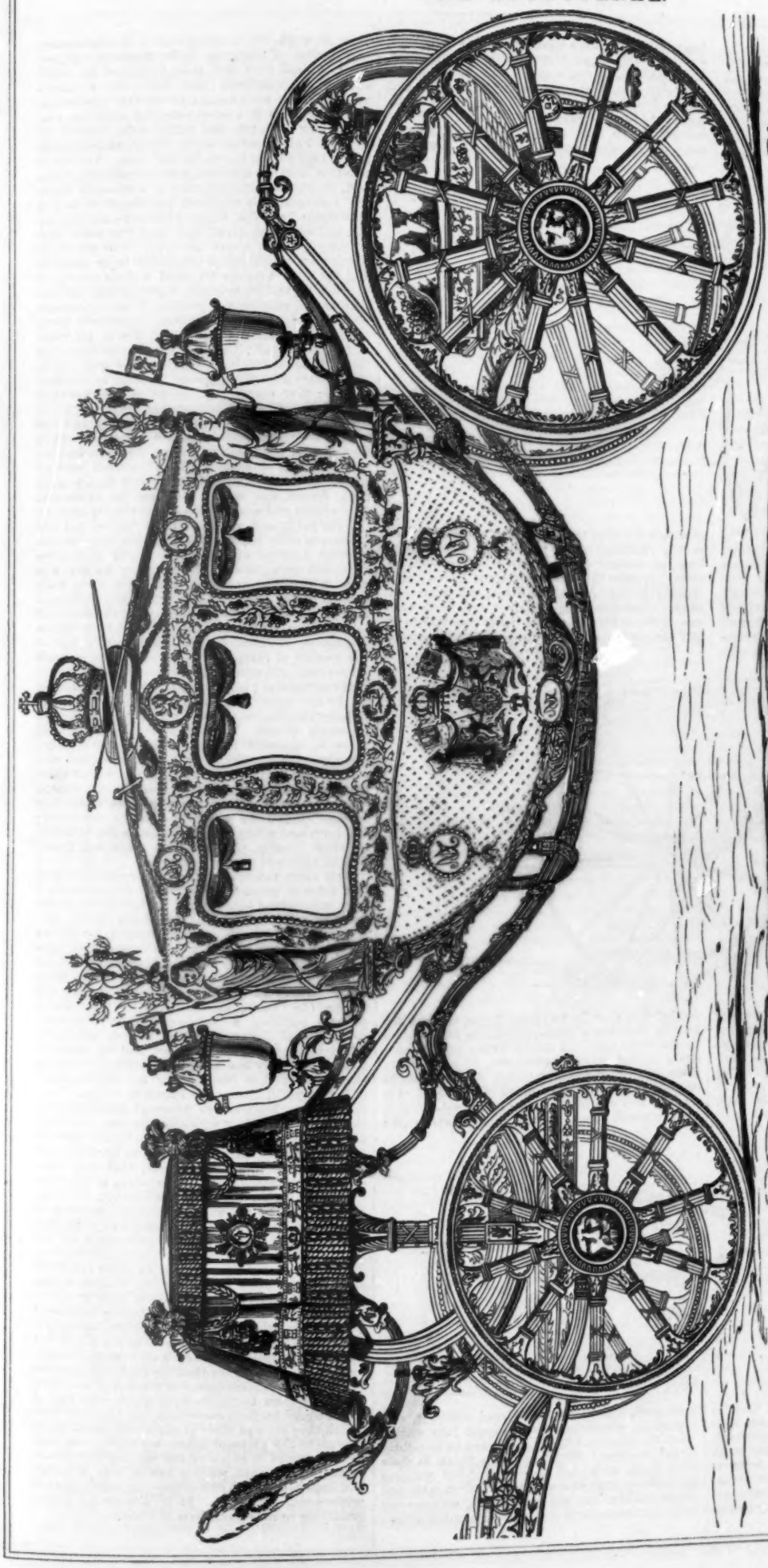
OF MESSRS. HOLMES, OF DERBY.

Ever since Mr. Stephenson's first locomotive engine was tried, on a short colliery railway, near Newcastle, in July, 1814, the minds of all classes of the community have been busily contemplating the good which has resulted, and which may result, from the substitution of mechanical for animal power in our internal communication; and, as the comfortable and independent travelling chariot and cozy stage coach gave way to their more capacious and expeditious rivals on the rails, the interest previously attached to road carriages gradually subsided. In our opinion, however, there is much that is artistic and ingenious in the graceful outline, the elegant interior, and the highly mechanical construction of many of the vehicles still drawn by horses, and it has long been our wish to investigate the various processes by which they are manufactured, and the progress made therein up to the present time, and to put our readers in possession of such information as we might find worthy of their notice. A most favourable opportunity of gratifying this desire was afforded us, a few weeks since, at Derby, where a gentleman volunteered to introduce us to the Messrs. Holmes, proprietors of, perhaps, the most extensive and complete private carriage-manufactory in the kingdom. Of their premises, machinery, various classes of artisans, materials and productions, it is now our intention to give such a description as our limited space will permit. The entrance-yard, which is about 300 feet long, rises gradually from the street, and is neatly paved; the show-rooms and workshops, two stories high, are built round it; the windows are large and numerous, and the walls are painted white, to reflect the light; at the top is a large clock, which can be seen from every workshop, and through the walls in several places project the screwed ends of high-pressure water-pipes, to which may be attached either large hose in case of fire, or small flexible tubes for washing the dirt from carriages without injury to the paint. On each side of the yard is an inclined plane of wood, up which carriages are raised to the higher story of the workshops or show-rooms, by means of cleverly constructed pullies. After inspecting two or three curious old vehicles, and some large piles of dried timber of various kinds, in one of the lower buildings, we ascended, by a staircase which formed the centre of an incline, to the room above. In it forty or fifty second-hand carriages are arranged for sale; the wall, at one end, is occupied by rolls of floor-cloth, kept to shrink before use; and at the other end, wide folding-doors open into the seasoned timber-store, an extensive, well-ventilated place (aired, in winter, by steam pipes) containing large quantities of heavy planking, and wood artificially bent, over which, in the roof of the building, are broad racks, reaching one hundred and fifty feet in one direction, and fifty or sixty feet in another, full of dry boards. The timber used in carriage building is mahogany, cedar, pine, teak, hickory, lancewood, American birch, ash, and elm,—English oak, ash, elm, sycamore, and poplar; and all these in their full growth, cut to various thicknesses according to their uses, weathered in the air, and dried in open sheds, had eventually been deposited here ready for the workmen's use, with, what appeared to us, almost unnecessary care. This store is separated from the body-makers' shop by a small room, in which an experienced person is stationed, whose duty it is to select and mark out suitable wood for each piece of work, cut it up with the machine-saws, and deliver it to the respective workmen. Before proceeding further, it is well to observe that, in coach-making, a greater number of different trades, or rather crafts, are combined, than in almost any other business: coach body-makers, carriage-makers, wheelwrights, wood-turners, joiners, sawyers, smiths, axle-makers, spring-makers, trimmers, brace and harness-makers, panel-painters, carriage-painters, heraldry and ornamental painters, lamp-makers, as well as designers and draughtsmen, in all sixteen classes of artisans, jointly numbering about one hundred and fifty, employed on the premises we are describing: these classes are again subdivided; for instance, the smiths have fitters and hammermen, the carriage-makers, framers and carvers, &c., so that there is an extensive division of labour. We believe, however, that very few coachmakers carry on as many branches of their trade as we have here enumerated; yet the Messrs. Holmes assert (and we think with truth, from the firmly-framed and beautifully-proportioned work we saw in progress) that they possess immense advantages over those ostensible coachmakers who employ piece-masters to build or complete various parts of their carriages; piece-masters being small tradesmen, who carry on one branch of the business only, and have, in many instances, a very limited stock of materials to work upon.

But, to continue our description. The body-makers'-shop is a well-lighted room, one hundred and thirty feet long, having substantial work-benches arranged down one side, and numerous large, black drawing-boards, about twelve feet long and nine feet high, down the other; on these boards the full-sized design of a carriage is first drawn in chalk, according to the requirements of the person ordering it; wood patterns are then fitted to the curved lines, and by these patterns much of the carriage is built, the drawing being guide to each artisan throughout. The frame-work of carriage-bodies is always constructed of English ash, of a light nature, put together in a skeleton form; the panels, of Honduras mahogany, are fitted into grooves made in the framing, the floors and footboards of pine and elm are screwed into rabbets, and the roof, if the carriage be close, is covered with light pine boards; a large wet hide of undyed leather, called russet leather, is then placed upon the roof, and down the sides and back of the body as low as the centre; this is moulded, by pressure, exactly to the form of the roof and panels intended to be covered, and when dry is painted and japanned.

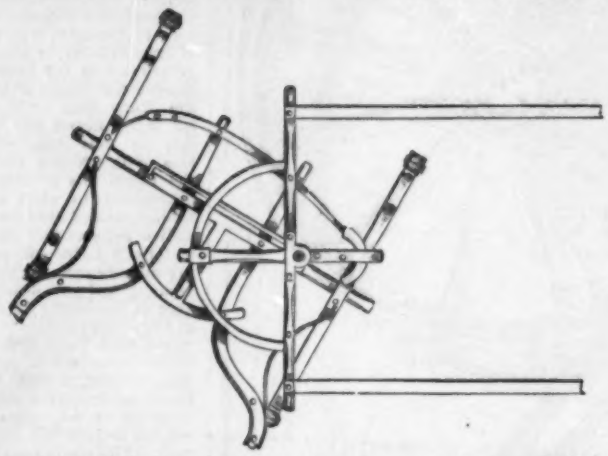
About fifteen, or twenty bodies, of various forms, were being built in this room, and the framing of each exhibited much ingenuity and mechanical skill; we were especially pleased with a mode adopted here of securing the edge-plates of iron which strengthen the doorways and sides of bodies, whereby a plate, one-eighth of an inch thick, is rendered as efficient as a plate three-eighths of an inch thick fixed in the ordinary way; lightness is very much studied, and, each piece of framing, whilst it forms or continues some elegantly curved line, is mechanically combined with the other framing, in such a manner, as to take part of the strain and add to the general strength, without increasing the weight; amongst many very light carriages, we saw a private omnibus, constructed to carry fourteen persons, and which, when quite complete, weighed only ten and a half hundred-weight. Several arrangements in the bodies here building were entirely new to us; a Clarence had the windows balanced by weights, so that they moved with the slightest touch, rested where placed, and required no pulls or holders; a Brougham had part of the roof constructed to open, that persons riding in it might stand up, if so inclined; a Park Phaeton, (See our last cut page 384) had a very cleverly contrived knee-boot, invented by Anthony Strutt, Esq., of Milford, consisting of two light flat frames, paneled on the top and hinged together, to which leather sides were attached; it was self-folding, allowed abundance of room for the knees, was waterproof, and could be closed or opened instantly. A kind of inside car suggested some years since by Robert Arkwright, Esq., of Sutton, (See the second cut page 384) appeared to us to be a very light and comfortable vehicle for country use; it can be built to carry two, four, or six persons, besides the driver. Indeed, each piece of work displayed some points of excellence, either in the construction or appendages, but our space will not permit us to describe more of them. The roof of this building was filled, from end to end, with dry boards; the floors, walls, and windows were remarkably clean, and near the door was a hollow plate, heated by waste steam, in which were several bright copper kettles for making glue, paste, and anti-attrition; attached to this were valves, for turning the waste steam, when required, through pipes, which warm a large portion of the manufactory. We now descended to the carriage-makers' shop, a room very like the one just described, but situated on the ground-floor. The frame-work of a carriage (which coachmakers understand to mean all that framing below the body designed to connect the springs, axles, body, pole or shafts, according to the construction of the vehicle,) is of stout-natured ash, firmly framed together, gracefully swept, and, when duly plated with iron, is always neatly, and sometimes elaborately carved: the "lock" (that part of a carriage which regulates its facility of turning) requires to be very judiciously arranged, and, since low vehicles have become fashionable,



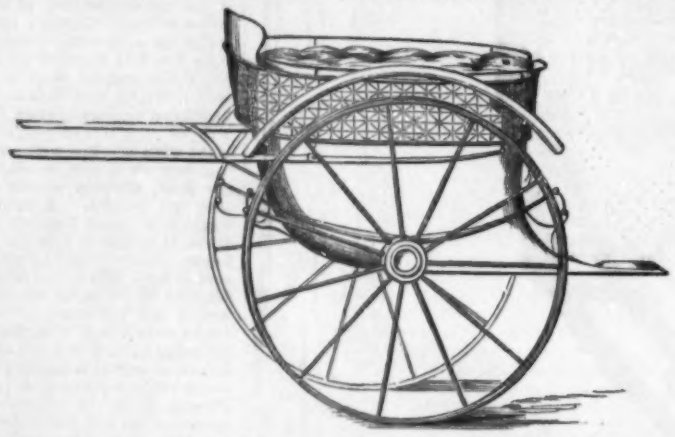


much attention has been paid to it, with the view of making short carriages, having bodies near the ground and high front wheels, turn well, in narrow streets. Several plans for attaining this desirable result were shown to us; one, invented by Messrs. Holmes, was particularly simple and effective; and another, first introduced by them into England, and patented by Mr. Buchanan, of Glasgow, was very ingenious. It has two bolts, or pivots, which slide in grooves in the lower forecarriage, causing the wheels to turn well under the front seat, without approaching much nearer the body; the outline on next page will convey an idea of it. Nearly seven years since the proprietors of this establishment determined to erect a steam-engine, feeling satisfied that the labours of the skilled artisans they employ might be materially lightened, and their work, in many instances, finished with greater accuracy and expedition by the assistance of machinery; fashion, however, so frequently changes the outline of carriages, that their first object was to decide upon which parts it could be most advantageously employed, and their next, to contrive suitable machines;—the success which has attended their various projects will appear as we proceed. The steam-engine, a very compact, high-pressure one, of fifteen horse power, is in excellent order, and the room it stands in particularly clean; attached to it is a powerful pump, which supplies the whole premises with water, and is capable of raising 300 gallons per minute. The boiler-house is below, and adjoining it are the coal-cellars, also a depository for the bark of trees, refuse pieces of wood, shavings and sawdust, which serve, in some degree, to economise the fuel required by the boiler-fire.—The joiners' shop is light and well arranged, and their work is much facilitated by circular saws. The wheelwrights' shop is capacious, and contains eight work-benches, with a corresponding number of pits, or excavations in the floor, wherein wheels revolve as they are framed. A carriage-wheel ought to be fitted together with great truth; it should be firm and solid in its joints, though slightly elastic from its conical form, and strong from the combination of its parts, though light in weight and appearance; the nave, or centre, should be of elm, the spokes, or radiating bars, of cleft oak-sapling; the felloes, or segments forming the rim, of tough ash, and the hoop, or tyre, of iron. Passing on to the machine-shop, our attention was first directed to a circular saw-table, having two apparatuses, one for cutting tenons, and the other for squaring the ends of felloes, and regulating their length according to the circumference of the wheels for which they are intended—the gauges of both are very nicely contrived. A large circular saw-table, used for general purposes, has also a sliding gauge, with spindle attached to it, on which naves, and other round pieces of wood, can be prepared for the lathe, in a true and an expeditious manner. A narrow upright saw, for cutting curved timber, works very smoothly, and has a clever simple guide to it, also a blast-pipe for freeing the chalk, or pencil line, from sawdust, as the timber is pressed forward. The felloe-machine is very ingeniously arranged; two rough pieces of wood are placed in it; the indices are set to similar or differing sizes, as the workman may desire, and two felloes, perfectly true and beautifully curved, are produced in a few minutes. A boring-machine has disk-plates attached to it for dividing felloes for the dowels and spokes, and naves for the spokes, according to the number to be inserted in them. A long powerful lathe has all necessary appurtenances for turning both in wood and iron. The boxing-engine is so adjusted that it would be difficult to let an axle-box into a nave otherwise than true with the face of the wheel, and exactly in its centre; this

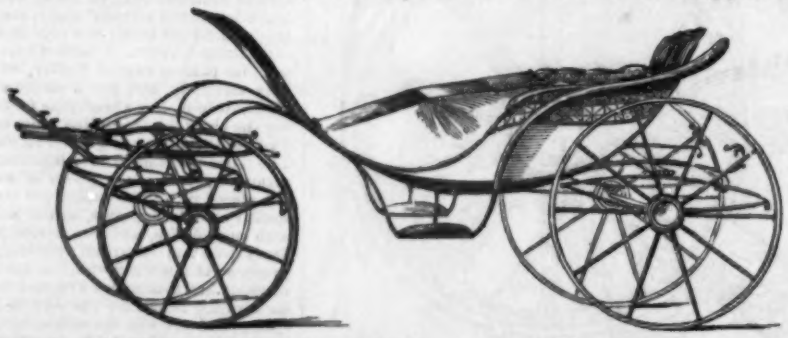
engine must be a most valuable auxiliary to a coach-maker who desires to make his carriages run lightly and quietly. The heavy shears will sever a bar of iron, two inches square, and they are placed near to a bending machine, which may be gauged to bend any thickness of tire-iron to any diameter of wheel, with great precision; and, what is more essential in securing a



sound tyre, it compresses the inner surface of the iron and extends the outer one equally throughout. But, perhaps, the most scientific piece of mechanism is the spoke-machine, which will produce from 300 to 500 perfect spokes per day; the arrangements for graduating their sizes are extremely simple, and the spindles by which they are formed revolve at the extraordinary speed of 5000 revolu-



tions per minute! Grind-stones turning, at various speeds, some for grinding tools, and others for grinding steel and iron-work, a drill, a punching-machine, a tapping and screwing engine, and a large fan for blowing the smiths' fires, are adjuncts to the steam machinery in this shop, and are arranged in the usual way. On entering the first smiths' shop, which is nearly one-hundred-and-forty feet long,



we were much struck with its light and cheerful appearance; the forges, eight in number, are built along the back; at the side of each is a flagged level, eleven feet square, which is a great assistance to the workman in setting true the axles and tortuous stays of carriages; it also affords him the advantage of having the frames of bodies and carriages near his anvil whilst he plates them. Every hearth has a water tue-iron, a blast-pipe, a pair of bellows, a slake-trough, a pair of large vice, and gas-light, and it will hold a day's supply of coke; the tools belonging to each are kept in excellent order, and arranged, with much neatness, in long racks on the walls; the front of the shop is occupied by fitters' benches, which have every necessary appendage, and are well lighted by large glazed windows. No ironwork requires to be so skilfully manufactured as that which appertains to a carriage; it must be light, on account of the power which propels it; strong, to resist the unequal strain it has to bear; soundly wrought, precisely fitted, and gracefully swept.—Spring-making is a nice art, such skill as experience alone can give being requisite to fit and temper spring-plates properly. The second smiths' shop contains two large forges, an oven for heating tires, and a concave cast-iron fitting-plate six feet in diameter, for truing them upon: when a tire is welded up to a proper size, which is something less in its inside measure than the entire circumference of the wood-work of the wheel, it is set true, and put in the oven; the wood-wheel is then screwed down to the fitting-plate before mentioned, the heated tire placed round it, and the plate, wheel, and tire descend into water; when the wheel is released it is found to be tightly bound together; by these means tiring is done with great truth and celerity. After walking through the large and well filled timber-yards and sheds, and the iron and steel stores, we ascended to the harness-makers' loft, where a number of men were at work, whose operations it is unnecessary to describe. Passing on to the trimmers' loft, we were pleased with the taste displayed by these carriage upholsterers, and with the excellent materials they were using; attached to this branch of the business is a power-carding machine, employed for opening the curled-hair stuffing of carriage linings, when under repair, and cleaning it effectually from the moth and dust. The three painting lofts are spacious, and scrupulously clean, and, though the temperature is necessarily high, the atmosphere is rendered peculiarly fresh and wholesome by a fan, which withdraws the impure air, and any particles of dust that may arise, and discharges them above the roof. The revolving trestles, on which bodies are placed to be painted, and the other utensils required in these shops, are appropriate and convenient. Carriage-painting is a tedious and an expensive process. When a carriage-body is finished by the maker, it receives three coats of lead-coloured paint, and five or six coats of filling-up stuff; the panels and mouldings are then rubbed down with pumice-stone and water, until a face is obtained almost as level as polished marble; four coats of oil-colour follow; between the last two all slight indents not previously filled up are stopped with a kind of hard putty, and the surface is again rubbed smooth with pumice-stone; four coats of the finishing colour are then laid on and five coats of copal varnish, (between each of which the body is flatted down with fine pumice dust, flannel and water) complete the operation. The wheels and underworks do not receive so many coats of paint and varnish as the bodies, yet the numerous relief lines now fashionable, require that a great amount of skill and labour should be expended upon them. The heraldry we saw was very beautifully executed, and gave us a high opinion of the ability of the artist employed here. The painters' store-room, situated in the centre of the lofts, is under the care of a person whose knowledge of chemistry enables him to judge of the quality of colours, and to mix them in such proportions and combinations as are most likely to prove permanent; his room is thoroughly ventilated by the fan before alluded to, and his labours are considerably lessened by two grinding-mills, driven by steam power. We had almost forgotten that there is, amongst the machines, a small lathe, arranged for making a kind of frost-chisel and stud, which may be screwed into the winter shoes of horses, and changed, (the studs for the chisels, when the roads are icy, and vice versâ when they become otherwise) without removing the shoes; the increased safety and comfort afforded to horses by these chisels, if really well made and fitted, will be apparent to every one.

This large manufactory, which occupies nearly two acres of ground, is, of course, supported by a very wide-spread connection; we saw carriages and cases of saddlery, packing for Malta, India, and Australia, whilst others were making for parties here, whose names give weight to works of taste and ingenuity. The Messrs. Holmes have been honoured, too, with warrants appointing them coach-makers in ordinary to Her Majesty the Queen (for whose use at Osborne they are at present building a handsome light Clarence), to His Royal Highness Prince Albert, and to the late lamented Queen Dowager, and we were informed that they had the gratification of building the first travelling carriage for the establishment of His Royal Highness the Prince of Wales. That the Messrs. Holmes are practical coach-makers, thoroughly conversant with every process of carriage construction, is sufficiently shown by the number of branches they carry on, as well as by the extensive patronage they receive; and, that they have considerable mechanical knowledge, is apparent from their varied and clever machinery; but what chiefly interests us, and is decidedly essential to their prosperity, is, that, possessing a great amount of taste, they employ it very judiciously in the adornments of their most graceful productions. We obtained permission to copy a state coach designed and drawn by Mr. Arthur Holmes, which we think exhibits a great degree of artistic talent.

During our numerous wanderings in the cause of British Industrial Art we do not recollect having ever enjoyed a more unexpected treat than was afforded us on the day we inspected these premises, and we cannot refrain from remarking that the highly respectable bearing of the artisans (many of whom had held their situations from thirty to forty years,) the regard they evinced for their employers, and the pride with which they showed their productions, added many charms to the pleasant hours we spent here, and spoke volumes in praise of the work which should emanate from such willing hands, ably directed, and impelled by but one desire—the attainment of professional eminence. It is always peculiarly gratifying to note such facts as these.

THE WINTER EXHIBITION OF PICTURES.

On the 18th of last month an exhibition of drawings and sketches was opened in the room of the Society of Painters in Water-Colours, in Pall Mall East, with a view to the establishment of a permanent Winter Exhibition. We have many exhibitions of Art, it is true, but so long as there may be room for anything like *private* speculation in the shape of *public* exhibitions, we have not yet enough; we advert to this institution with infinite satisfaction and in the hope that we may in future hear no more of trading ventures of this kind. Nothing can be more liberal than the terms on which the promoters of the Winter Exhibition meet the profession; their disinterested purpose merits support. The direct object of the Institution is to bring the artist and the patron more immediately together. Rising members of the profession are frequently in a great degree in the hands of speculators, and it is with a view of aid in rescuing them from such a ruinous position that the Institution has been promoted. Many of the works have been sent only for exhibition by their authors,—many are contributed from private collections, one or two from that of Her Majesty,—and others are exhibited for sale. Works are disposed of, not through the medium of the authorities of the gallery, but the purchaser is referred at once to the artist, who receives the value of his picture without any deduction whatever on the part of the Institution. The prices of the works for sale, are, we believe, known at the gallery, but this may have been necessary for the sake of insurance, or it may have been deemed advisable for the purpose of saving the artists unnecessary trouble.

The works exhibited are three hundred and twenty-six in number, and consist of water-colour and oil sketches, all framed and mounted alike; that is, the oil-sketches are partially covered with white pasteboard, giving them the appearance of being mounted in the manner of water-colour works. The frames are all uniform: the pattern being simply a thin border with a small corner ornament. These are supplied by the Institution, and, we believe, the mounts likewise, with a view, it would appear, to the preservation of uniformity. A white mount for a low-toned oil-sketch is a great trial, but there are many oil compositions that seem to have been touched for the nonce, and those pre-eminently light, instantly *sautent aux yeux* of the spectator, while from others the white extracts the colour and reduces their mellow harmonies to flat and faded hues. This will be at once felt by the authors of some of these works; and if such be the determinate form of exhibition, it will be necessary to work with a view to such an ordeal. This observation escapes us, because we see that so much has not been done for this exhibition as the proposition merits; but we trust that next year its value will be fully felt. The contributors are numerous and distinguished, and every work merits an individual notice, but we have space for the titles of a portion only. The idea of a Winter Exhibition is well worthy of support; the founders of the Institution have displayed spirit and energy, and we trust they will be met by the profession with all the confidence due to their liberality.

J. M. W. Turner, R.A. 'Junction of the Tees and the Greta,' and two views entitled 'Vesuvius.' These are water-colour drawings, which remind us of the palmy time of the artist. Like all his drawings they are brilliant and elaborately wrought into that atmospheric softness which no other hand can imitate.

David Roberts, R.A. 'Study made on the spot of the entrance to the Crypt, Roslin Castle.' From this drawing an oil picture was executed and exhibited a year or two ago. There were two figures in the picture, and the lights were much more forced than they are here.

Thomas Uwins, R.A. 'Sketch of a Picture of the Neapolitan Saint Manufactory.' This subject has been recently exhibited as an oil picture; it is very full of highly-finished material.

G. Cattermole. 'The Intercepted Letter.' A composition of numerous figures habited in the costume of the seventeenth century. It has all the usual spirit and originality of the artist's works.

Charles Landseer, R.A. 'Studies of Old Furniture in the Brown Gallery, Knole.' The objects are principally two arm chairs; the little picture is charming in colour, and remarkable for its harmonious repose. Other subjects by the same artist, are 'Joceline Joliffe whispering his communication to Phœbe Mayflower,' and 'Wildrake's Attack upon Cromwell.'

Copley Fielding. 'View of Ben Slarive and Loch Etive, Argyllshire,'—and other sketches of Scottish scenery, all highly characteristic of the localities.

S. A. Hart, R.A. 'The Court-yard of the Bargello, at Florence;' 'Interior—the Church of St. Francesco, at Assisi,' &c. The former of these two drawings is made out with such fidelity that the place is at once recognisable.

T. Webster, R.A. 'The First Day of Oysters.' This and 'The Robber' are both exquisite sketches which were made for the pictures. When we remember the latter, it is interesting to see how far they may have been changed from the original idea.

T. Creswick, A.R.A. 'At Tarbert,' and 'At Dalmally,' are two sketches full of the qualities which distinguish the works of the artist.

John James Chalon, R.A. 'At Northend, Hampstead;' painted on the spot. An extremely simple subject, but distinguished by the aspect and spirit of nature.

G. Lance. 'Fruit.' An agroupment of peaches, grapes, &c., less gorgeous in composition than usual, but not less fresh and luxurious.

E. M. Ward, A.R.A. 'Sketch for the Picture of Dr. Johnson perusing the Manuscript of the "Vicar of Wakefield," as the last resource for rescuing Goldsmith from the hands of the Bailiffs.' A highly interesting memorandum (for we presume it has been touched from the picture), of a work which celebrates an affecting incident in the life of one of the most single-hearted of our writers.

J. D. Harding. 'Villeneuve—Avignon,' 'A Shady Grove.' Both are charming sketches, but the latter, a close sylvan scene, shows especially the masterly feeling which the artist throws into his tree compositions. It has the appearance of having been painted on the spot.

John Martin, K.L. 'View in Richmond Park, near Ham Gate.' There is much natural truth in the detail of this sketch, but this might have been preserved with yet more freedom of manner.

A. Elmore, A.R.A. 'Beatrice' and 'Reflection.' Two small figures, the faces of which are finished with a nicety and brilliancy equal to fine miniatures, and without loss of breadth.

W. P. Frith, A.R.A. Sketches for the Pictures of an 'Old English Merrymaking,' and 'Coming of Age,' &c. In the latter many changes have been worked out in the large picture.

Richard Redgrave, A.R.A. 'Ophelia.' This is a study of Ophelia in her madness. The head and features are painted in shade and reflected light, and with an expression extremely successful.

J. B. Pyne. 'Teatro Malibran—Venice,' 'The Fortress of Ehrenbreitsten, from the Moselle.' These sketches are distinguished by masterly qualities, which nothing but incessant out door practice can give.

John Tenniel. 'Alexander's Feast,'—a sketch for a fresco. This composition is full of powerfully dramatic character. The impersonations are classic and poetic, and the drawing throughout is of an accurate and careful character that we rarely see in sketches.

J. C. Hook, A.R.A. First sketch of a picture of 'Francesco Novello and his Wife taking Refuge in a Thicket from the Emissaries of Galeazzo Visconti.' The picture was exhibited, we think, last season; it differs considerably from the sketch, but the latter is full of fine feeling.

W. E. Frost, A.R.A. 'The Daughters of Hesperus,' 'Perseus and Andromeda,' &c. These sketches exhibit the predilection of the artist for the figure; the subjects are not new, but they are beautifully dealt with.

F. R. Pickersgill, A.R.A. 'The Sirens,' and 'Marivel discovered wounded on the Sea-shore.' These are very sparkling compositions, and tell extremely well in the manner of their execution.

There are yet numerous other compositions fully equal in their respective departments with those already instanced, but we have space only for the titles of a few of them:—'A Breton Interior,' E. A. Goodall; 'Selling Timber,' J. Stark; 'On the Scarborough Coast,' A. Penley; 'The Close of Day,' J. J. Jenkins; 'The Admonition,' W. Hunt; 'At Pyrford—Surrey,' F. W. Hulme; 'The Hayfield,' a finished sketch, A. Johnston; 'Lassie Knitting, F. W. Topham; 'Ballad Singers at a Cottage Door,' G. Dodgson; 'At Clovelly—North Devon,' H. Jutsum; 'Studies from Nature,' G. E. Hering; 'The Old Bridge—Warwick;' 'The Guerilla Watch,' H. M. Anthony; 'The Palace Gardens,' J. D. Wingfield; 'Pilot Boat going Out,' E. Duncan; 'The Ejected Family,' F. Goodall; 'View near the Canal, Venice,' James Holland; 'The Leper,' F. Stone; 'Evening,' W. F. Wetherington, R.A., &c., &c.

Thus, it will be seen, this Institution opens its doors for the first time, indorsed by a galaxy of talent who, if they break not their plighted troth, will render this by no means the least attractive exhibition of the year.

GOVERNMENT SCHOOLS OF DESIGN.

In pursuance of a motion made by Mr. Milner Gibson in the House of Commons, on the 6th of August last, for "Reports and documents exhibiting the state and progress of the head and branch Schools of Design during the last twelve months,"—the requisite papers have been prepared and recently published. The information they afford is most circumstantial, we wish we could add, most satisfactory; but a careful and attentive perusal of these printed documents, with the most earnest wish to put the best and most hopeful construction upon their contents, forbids our doing so. We will analyse them a little, beginning with the question of finances, as being of primary importance; after which we will proceed to that of facts: both, we think, will bear out our opinion.

The total receipts for the year terminating on the 31st of March, 1850, as furnished by Mr. Deverell, the Secretary at the Head School, Somerset House, were 12,817*l.* 3*s.* 4*d.*, of which the parliamentary grants amounted to 11,373*l.* 11*s.*, and the amount of fees received from the pupils, male and female, in that establishment, was 441*l.* 14*s.* The disbursements, up to the same period, were 12,621*l.* 5*s.* 6*d.*, including, in round numbers, about 6630*l.* appropriated to branch and provincial schools; 300*l.* for Mr. Gruner's drawing-book; and nearly 860*l.* for lectures, travelling expenses of provincial inspector, and other items under this head. The financial accounts of the branch schools in Spitalfields and the country are anything but encouraging; there are sixteen in all, at which the entire sums received for the year 1849, are 2982*l.* 11*s.* 6*d.*, by subscriptions and donations, and 1555*l.* 14*s.* 5*d.* by fees of pupils. But the most melancholy part of the matter is that, with the exception of Coventry, Paisley, and Cork, not one of these sixteen schools is out of debt; Manchester, Birmingham, Glasgow, Sheffield, Newcastle-upon-Tyne, each, except the last, perhaps, with its hundreds of wealthy manufacturers, permitting its school of design to be in arrears for paltry sums of 300*l.* or 400*l.* Glasgow owes 4200*l.*, chiefly for building. Do these facts show even the smallest degree of hearty interest and goodwill on the part of the manufacturers?

It appears that the average number of students on the books in the head school during the period referred to, that is, eleven months, was 441; and in the whole of the branch schools, 2540. From the former, *seven female pupils and fourteen male pupils have had their designs purchased by manufacturers*, and *four male pupils have been permanently engaged by manufacturers*. How is it to be explained that, out of many hundreds of designs—very many of them exceedingly beautiful—which we saw exhibited by the pupils at the commencement of the present year, only some thirty have been purchased, and not the whole of these by *manufacturers?* and that only four from among 441 pupils, have been able to procure permanent employment? We shall probably find a solution to these queries when we come to examine the several "Reports" concerning the provincial schools; and particularly the evidence of Mr. Poynter, their inspector, who says:—

"With respect to the established designers and draughtsmen, whatever influence they may possess with the manufacturers, and it is necessarily considerable, is exercised to a great extent to the disadvantage of the schools. They naturally look upon them as nurseries for rivals who are to eject them from their position.

"To this feeling on the part of the draughtsmen and designers there have been many honourable exceptions; and it is scarcely necessary to add, that the better feeling has always been on the part of those whose superior talents and knowledge have taught them the value of the schools in supplying the deficiencies in their education which had been previously irremediable. Coming into the schools with a certain amount of artistic skill and a thorough knowledge of the conditions upon which Art is to be applied to manufacture, students of this grade have been found a valuable acquisition to the schools, and have been the means of more speedily introducing a better style of Art into the manufactories where they are engaged. As men of mature age and fixed habits cannot always be

expected to take their places among the elementary pupils, the advantage of the old designers and draughtsmen has been consulted by opening to them the libraries of the schools; but they are slow to avail themselves of this privilege, although it gives them an opportunity of using many valuable works on Art to which they have no other means of access."

"In concluding these observations on the provincial schools in general, it must be repeated, that whatever impediments may retard their development, they are operating successfully in their true intention of educating designers and draughtsmen, and operative workmen capable of executing designs artistically. Whatever may be the apathy, real or affected, of those by whom the schools ought to be the most encouraged, there has been of late years an undeniable improvement in the drawing and execution of ornament in all branches of manufacture, and a general public interest in industrial art, which have certainly resulted from the schools: but their progress must be slow. It involves no less than a national progression in art, and until time has elapsed for a new generation of artists and designers, adding experience to knowledge, to be met by a new generation of manufacturers possessing a due appreciation of art; until artistic knowledge and skill are thrown into the market in an abundance which will force them into the channels of industrial art, and of a quality to dissipate the notion that the meanest portrait-painter is better than any designer for manufacture, the schools cannot produce their ultimate results; and an unreasonable and unreasoning expectation of what they are to perform in the mean time is the greatest danger they have to encounter. If any misapprehension arises on this point from a reference to the French schools, it should be borne in mind that in their professed system of instruction our schools differ in nothing from the French, and that the high development and extensive influence through which the French schools have produced such eminent practical results are due to the operation of time, and to that appreciation of their importance which spares no expense to maintain and promote them. It would be curious to observe, if it were possible to ascertain, what the French schools had effected at that period of their existence to which the English have now attained."

Mr. Poynter's Report is, of course, based on what he saw, and the information he received, during his tour of inspection. We can only say we lament his experience, and hope he may not renew it.

When we consider what more Mr. Poynter says on the subject, there seems less prospect of a hopeful or a satisfactory issue. Thus with respect to Birmingham, it is remarked that, "The question of money stands in the way of every proposition for increasing the efficiency of the school;" and the difficulty of maintaining even the present subscriptions is commented upon. Of Leeds, we find it said, "with respect to the prospects of the school, and its future influence as a school of design, it must be remembered, that although Leeds is the centre, it is not the seat, of the fancy woollen manufactures, and that the actual manufacturing localities lie at so great a distance, and are so widely spread, as to render it difficult for the Leeds school to be of much direct benefit to the designers and artisans of the district." On the other hand,—"Manchester is undoubtedly gaining in the estimation of the manufacturers. In fact the practical effects of the school upon the manufactures of the loom, are making themselves manifest in a way which may waken the interest of the most indifferent, by showing that good Art possesses a money value." Of Norwich we learn that "the manufacturers are still expressing their disappointment that the school cannot furnish them with designs better, and cheaper, than they can obtain from experienced designers;" which designers, it seems, look upon the school with dislike, and prefer, if requiring an apprentice, a boy with some knowledge of pattern-drawing, to any one from the school. Of Spitalfields it is observed,—"It is unknown that any of the pupils who have distinguished themselves, have ever been able to secure employment as designers in the manufactories there, although the talents and acquirements of several have obtained for them good positions elsewhere."

Now, in opposition to this feeling at home, let us hear what Mr. Hammersley, the head master of the Nottingham school, who has recently returned from Lyons, says he found in that city. "In Lyons an immense square, resembling Somerset House in London, both in size and shape, was provided for the purpose of the school, and contained an ample museum for the use of the students as well as other conveniences. The sum allowed by Government was about 500*l*. That by the English Government to the Nottingham school was, he believed, about 400*l*.; but to the former a further sum of 2000*l*. was allotted by the municipality of Lyons."

The sum of 2000*l*. annually voted by the corporation of Lyons to support its school of design in a building as large as Somerset House, while Manchester contributes 713*l*. for a similar purpose! Is it marvellous, therefore, the silks of France drive ours out of the market? But we must leave the subject, and our readers to draw their own inferences from what has been stated. To the document, however, we shall probably recur.

THE BUILDING

FOR THE EXHIBITION OF 1851.

This gigantic structure is proceeding with a rapidity which testifies strongly to the energies of the contractors, Messrs. Fox & Henderson, who appear to evince a determination to perfect their contract well and satisfactorily in every respect. Already the effect both of exterior and interior may be fully appreciated, inasmuch as the lower gallery on that side of the building near the Kensington Road is floored and roofed, the sides boarded in, and the tops glazed. Indeed, we scarcely expected to see so much effected in so short a time. The exterior of the building is striking from its size, but by no means so much so as the interior, which for immensity and extent is really most astonishing. The long vistas which meet the eye are gigantic and grand, and the building, when finished and roofed in, would be "sight" enough to any curious visitor if its walls were totally unfurnished with the millions of articles they are destined to contain.

In the course of last month Mr. Paxton delivered a paper on the origin and details of construction of this building, before the Society of Arts, on their first meeting for the season. He traced the idea back for a long series of years, during which he had strenuously endeavoured to effect those improvements in the structure of greenhouses, which ultimately led to the erection of the celebrated one at Chatsworth, and the adoption of a similar construction for the Exhibition of 1851. The present building is therefore no sudden thought, but the result of many years experience, and hence the certainty with which it is put together, and the rapidity and success which attends it. "One great feature," observes Mr. Paxton, "in the present building is, that not a vestige of either stone, brick, or mortar is necessary to be used, but the whole is composed of dry material, ready at once for the introduction of articles for the exhibition. By no other combination of materials but iron, and wood, and glass, could this important point be effected; and when we consider the limited period allowed for the erection of so stupendous a structure, the attainment of this all-important point has secured what may almost be deemed the most important consideration. The absence of mortar, plaster, or any moist materal in the construction, together with the provision made for the vapours which will necessarily arise, and are condensed against the glass, enables the exhibitor at once to place his manufactures in their respective situations without the probability of articles, even of polished ware, being tarnished by their exposure."

The iron pillars and girders have of course to be painted; but instead of an uniform plain tint, it has been proposed to decorate them with "prismatic colours of blue, red, and green." One portion of the building has been thus coloured as a specimen, and it is well that it has been done, because, after seeing it, we urgently hope that the project may be abandoned. To cover the slender pillars with alternate stripes of vivid colour, cannot do otherwise than produce a mass of confusion to the eye, and totally destroy that harmony and simplicity which will give grandeur to the interior. Small strips of colour in violent contrast in all directions will be both painful and unsightly; and we know nothing but a barber's pole worthy of a comparison with it. We must protest, in the strongest terms, against the commonplace vulgarity of the conception; added to its other evils will be the injury it will do to the colours of a majority of the goods exhibited.

THOUGHTS AND SUGGESTIONS ON THE EXPOSITION OF 1851.

THE TIME FOR RECEIVING CONTRIBUTIONS.

In resuming our review of this engrossing topic we proceed to the consideration of a most important "decision" of the Royal Commissioners, and one, which if adhered to, will be in a great degree prohibitory as regards many works of the highest class of Art-manufacture, including those the execution of which demands a large expenditure of time and means—and will in its general influence, also, be fraught with much present annoyance and subsequent disappointment. We allude to the third of the "general conditions," which runs as follows—

"The Commissioners will be prepared to receive all articles which may be sent to them, and delivered at a place to be named by the Commissioners in London, on or before the 1st of January, 1851, and will continue so to receive goods until the 1st of March inclusive, *after which day no further goods will be received.*"

Now we submit that this decision is as wholly unnecessary as it will be injurious if persisted in. This stipulation was made at a time when there were diversities of opinion upon the general bearing of the scheme itself, consequent in some degree upon misunderstanding its object, and doubt and suspicion of its judicious direction. So much indeed had various causes tended to estrange the feelings of British manufacturers from its adoption, that it was found necessary to enlarge the date for the reception of claims for space—originally required to be sent in by the 1st May—until the 31st November; thus fully acknowledging that the matter remained in abeyance, and that the necessary steps for efficient representation had not even been commenced.

There was prudential scepticism, as well as a prejudiced opposition, to be met and overcome before the work could be taken up bodily and earnestly. The conviction upon which alone the required effort could be firmly based, had to be demonstrated, viz. *that the Exposition would take place at all.* Then the frequent changes in the preliminary movements; the repeated modifications of the primary arrangements; the impracticable nature of the building itself, as originally decided on; and the subsequent determined and powerful opposition (principally on this ground) to the site selected for the purpose. The result was indecision and delay, alike fatal to the spirit of action and progress. Another fatal hindrance was found in the present unsatisfactory state of the Patent Laws. The vast expense at which their protection must be realised, and the insufficiency of its security when obtained, threatened in a very serious degree to prejudice the higher range of intellectual and scientific labour.

From the first, the *Art-Journal* has endeavoured vividly and earnestly to force on the consideration of the British manufacturer the absolute and inevitable importance of his joining issue in the cause and making it his own; while differing occasionally upon points in its direction which prevented our giving an undivided and entire adhesion to the whole scheme—still, in all our strictures, we have been influenced only by a cognisance of the opposition and mistrust which many of its bearings would certainly arouse. Confidence in the good faith and policy of the plan as well as in its practical direction, were necessary to its general adoption; this, by mistaken and questionable courses, to a great extent, was negatived: suspicion, misunderstanding, and dislike ensued; and we felt bound to become the medium of communicating, and commenting on, this feeling; which, unless removed, must, as far as England is concerned, have crushed the hopes of its advocates.

To enforce on the British manufacturer the duty of preparing for the issue of a challenge so boldly sounded to all comers, we laboured ardently, truthfully, and trust we may add, successfully.

The *Art-Journal* has been a prominent means of inducing this result. Free and unfettered in position and relation, it can and will review impartially the progress of the movement, and cordially lend its aid to further and promote its successful consummation.

Jealous as to its details, it will watch with anxious solicitude the gradual development of a scheme which, in many of its essentials, it may claim to have originated; and, consonant with this feeling, it now advocates, and on behalf of British manufacturers solicits, *an extension of time for the reception of exhibitive works*—as a concession which their peculiar and critical position imperatively demands.

By slow degrees, the doubts and objections which

veiled the dawn of the project have, by judicious modifications, been dispelled, and the Exhibition of 1851 now stands revealed as "a great fact." We learn from a report of the executive committee, that the returns of claims for space at length far exceed the possibility of a full provision; and we rejoice that such is the case, because we are thus supplied with conclusive evidence, that our manufacturers are alive to the duties which their position and interests involve; at the same time that it enforces the exercise of much solicitude and care, to guard them against the disadvantages which procrastination, thus induced, must necessarily expose them to.

The improved state of trade in many of the manufacturing districts coming, as it has, after a long season of considerable depression, has absorbed the productive energies of those localities and left but little inclination to devote time and means, to works of merely prospective benefit, which could be expended upon those of immediate and profitable return. Much as those thus situated, might wish to avail themselves of the promised aid of 1851, still 1849 has more pressing and urgent calls. The "decision" not to receive articles after the 1st of March is now generally felt a most unnecessary and mischievous exaction; the Exhibition is not to open till the 1st of May, even if this date, as originally announced, be adhered to,—and what benefit, we would ask, can result from a costly and hazardous stock (as in many instances even the contributions of an individual exhibitor will be) lying for two months certainly unproductive and probably liable to injury and deterioration. We feel convinced that this "decision" must be rescinded. In many branches of manufacture, setting aside the consideration of the loss sustained by unproductive capital, as in works of gold, silver, and the higher class of Art-decoration, it must be evident that the stock would sustain serious and irremediable injury from such a course. For the orderly arrangement of the vast and miscellaneous collection of articles which the Exhibition will draw together, it is evident that due time should, and must, be allowed; but still we contend that the time now allotted (*two months*) is sadly over-estimated, and that many intending exhibitors of the more valuable and fragile articles, will, even if otherwise prepared by the advanced state of their productions, hesitate to submit to such a requirement. As the exhibitors after their relative amount of space has been decided on, will be permitted, or expected, to arrange their respective productions, (probably under some general restrictions,) and as this arrangement may be carried on simultaneously, and generally upon some pre-conceived system, the task would not be one of very protracted or onerous performance. But the chief objection is the consequent curtailment of time, already far too limited, for the adequate completion of such works as may reasonably warrant to their producer honourable mention. We have spoken to, and corresponded with many manufacturers on the subject, and the outcry for *time* is universal. *Time* is now the principal requirement; the desire to enter the lists is at last sufficiently general, and fitting preparation only is needed, which *time* alone can furnish. We urge that every possible consideration should be given to British manufacturers, in preparing for a contest, so novel and difficult to them; they have entered on a new and untried course with much, very much, to learn, and all to do; and the result will, to a considerable extent, affect for good or evil their future commercial interests. From personal knowledge of the works now in progress at some of the principal manufacturing districts, our own conviction is, that England will, in the aggregate of her productions, take and maintain a much higher position in the industrial struggle, than would be generally, at the present moment, conceded. The stimulus given by the hope of *a competent and powerful tribunal, attesting and rewarding superiority and excellence*, and the zest of honourable rivalry, to secure the consequent advantages which such an award will bring, have done their natural and invigorating work, the results of which will be proudly evidenced in the forthcoming products of many of our chief manufacturers. On their behalf and in their names we reiterate our plea for *an extended time* for the reception of the exhibitive articles—if but for a month. Surely this "decision," one which presses so unduly, and we contend unnecessarily hard, on a numerous class of exhibitors, will not be the *only one* that is to be *fixed and unalterable*; let this not be the exception to the general rule of change, which, consequent upon the maturing of so vast a scheme, has hitherto been found advisable. In this instance the Commission will act well and wisely, finding the "decision" adverse to the general wish and interest, to amend its tenor, and thus deserve and receive the thanks of the community at large. At any rate, a latitude as to time might surely be allowed in the section of the Fine Arts and ornamental productions generally, including works in the precious metals, &c., &c.; indeed, the latter class will be most seriously affected by the present regulation, if enforced as it now stands. It is a fallacy to suppose that goldsmiths and silversmiths for instance will deposit a large and costly stock (and it is rumoured that one eminent house will send articles of the value of *one hundred thousand pounds*), to remain for two months totally unproductive, and, further, liable to deterioration and damage; other manufactures also, such as those in polished steel for grates, mathematical and surgical instruments, gilt and decorated porcelain, &c. &c., would during this time receive, in all cases temporary, and in some permanent, injury.

The requirement for *extension of time* is not peculiar or confined to this or that district; it extends throughout the length and breadth of the land; direct and personal communications with the manufacturing interests not only attest this fact, but also confirm its absolute and imperative necessity. We trust that we may in our next have the satisfaction to record that this concession to the requirements and anxieties of our manufacturers has been admitted.

B.

CORRESPONDENCE.

SIR,—In an article "On the Applications of Science to the Fine and Useful Arts," contributed by Mr. Robert Hunt, to your Journal for last month, that gentleman, after having acknowledged and satisfactorily accounted for the mistakes committed in his report of the communication I had the honour to make to the British Association during its last meeting in Edinburgh, gives a series of observations upon my "First principles of Symmetrical Beauty," in which it appears to me that he has completely misunderstood the nature and tendency of that work. Therefore as it is a matter of no small importance to the arts of design, that any attempt to develope and systematise these principles should be fairly placed before the readers of the *Art-Journal*, I trust you will again oblige me by giving this communication a place in your columns.

The first opinion Mr. Hunt advances, is to the following effect:—"It appears, at least from the examination we have been induced to give to the subject, that Mr. Hay's Principles of Symmetrical Beauty are urged too far; that his ellipses and triangles have but an arbitrary value, being constructed to suit the best forms of Art and Manufactures already existing, and it is to be feared may have a tendency to promote a servile imitation to the destruction of all original design."

It is scarcely possible for any statement to be made more calculated to mislead your readers as to the nature, object, and tendency of the work in question than the above. Not that I for one instant would infer that this generally valuable contributor to your Journal would wilfully misrepresent the nature and tendency of any of my works. I attribute the errors he has committed to haste and inadvertency alone. Now, the nature of the work to which he refers is simply an attempt to develope the principles of symmetrical beauty in a popular manner, and to point out modes of applying them in such of the useful arts as may be thereby improved; and also to enable those unconnected with such arts, more readily to perceive and appreciate this species of beauty when exhibited in the works of the artist.

In the introduction to this subject, I have stated plainly that I did not pretend to give rules for that kind of beauty which we all know can only be produced by genius, and which thus constitutes high Art, but confined myself to such elementary principles of Art, as resemble the elementary principles of language, to be found in the most simple treatises on grammar, and such as are calculated to convey as much instruction in the arts of design, as such treatises impart in the science of literature. This, surely, was not urging the matter too far.

Now, as the manner in which I have evolved these principles and explained the mode of their application: so far from adopting triangles and ellipses that "had but an arbitrary value," my leading triangles are the primary elements of the Platonic bodies, as Mr. Hunt in another part of his essay acknowledges, and the others are evolved by an harmonious process fully explained, while the curvilinear figures are such as belong exclusively to these; and so far from being "constructed to suit forms of Art and Manufacture already existing," they are constructed and systematised so as to afford the artist the power of producing an inexhaustible variety of new designs, and thereby to supersede entirely the necessity of servile imitation. Its tendency must therefore be of an entirely opposite character to that which Mr. Hunt fears it may have.

Mr. Hunt goes on to observe, "If Mr. Hay had applied it to regularity, even to that combination of regularity which constitutes symmetry, there would have been small reason for discussion; but when he advances it in elucidation of fixed laws, upon which the beautiful is based, we cannot but conceive that he fails in appreciating the 'idea of beauty' in that perfection in which it appears in the protean forms of nature." I am quite unconscious of ever having attempted to apply my system of proportion in any other way than to exemplify the beauty of regularity and symmetry, simply and as combined with variety. I have also been most careful in explaining in what respects designs framed agreeably to the laws of symmetrical beauty, differ from those that owe their excellence exclusively to an imitation of the forms of nature. And I think I have satisfactorily proved, that when the laws of this species of beauty are obeyed in the production of any work, however humble it may be, there can be nothing to offend the eye of taste; while, it is universally felt, that imperfect imitations of natural objects are always offensive. But if in doing this I have failed "in appreciating the 'idea of beauty' in that perfection in which it appears in all the protean forms of nature," it is more to my own loss than to that of my readers; for the attempts to explain this idea of beauty, made by various writers, who think they do appreciate it, are anything but clear; and, so far as I am able to judge, can have no beneficial tendency on the practice of the Arts of Design.

In thus systematising the most elementary principles of visible beauty, and showing how they may be applied in all the formative Arts, I am well aware that I do not add to mankind one genius more "than there would have been, had my system never been promulgated." But I am at the same time aware, that those first principles of symmetry and proportion, the general diffusion of which would enable the mechanic in his humble workshop to impart beauty to the result of his labour, are identical with those by which the artist of genius in his studio, might be assisted in the embodiment of his grandest ideas; just as those first principles of literature, which enable the mechanic to correspond in writing with his employer, are identical with those by which the poet is assisted in delighting mankind with the emanations of his genius. But the division of the front of a plain street house, the formation of a soup-tureen, or a tea-pot, the diaper pattern which enriches a window-curtain, a carpet, or the walls of a room, although subject to the first principles of high Art, are no more necessarily productions of artistic genius than the letter of the mechanic is a work of literary genius, from being dependent upon the first principles of written language.

Mr. Hunt observes that I am "obliged to make a division of pleasing objects into the beautiful and the picturesque," and confesses his inability to comprehend the difference. Were I to make such division, it would imply that I do not consider the picturesque to belong to the beautiful. But the division I make, in the work to which Mr. Hunt alludes, is into the symmetrically beautiful, and picturesquely beautiful; and, in order that he, and such of your readers as are similarly situated, may be enabled to comprehend this division, I shall attempt to explain it.

The contrary principles of uniformity and variety give rise to these two kinds of beauty, according to the predominance of the one or the other principle in the form of the object. The first predominates in symmetrical beauty, and the second in picturesque beauty. Natural objects have, in general, a preponderance of picturesque beauty, but the highest degree of perfection is the result of an equal balance of both kinds. Of this the human figure is an example; because, when it is of those proportions generally reckoned the most perfect, its symmetrical beauty and its picturesque beauty are equally balanced. For instance, its lateral halves are perfectly uniform to the eye, and its principal divisions relate to each other most symmetrically; agreeably to a law lately developed and easily defined. In this consists the symmetrical beauty of the human figure; but its picturesque beauty is of a very different character; it consists in the undulations of the forms of the external muscles, occasioned by the innumerable positions and motions to which the muscles belong, and in the expression of the countenance, depending, as it does, upon the operations of the mind, as well as in the correspondence between this expression and that of the attitude or motion of the whole figure. This latter species of beauty is that with which genius only can deal,

for it is subject to no rules that can yet be defined, and belongs exclusively to high Art.

There are objects in nature, however, which have no symmetrical beauty, but are nevertheless beautiful. An ancient oak, for example, is one of the most picturesquely beautiful objects in nature, and its peculiar species of beauty is even enhanced by want of apparent symmetry. Thus, the more fantastically crooked its branches, and the greater the dissimilarity and variety it exhibits in its masses of foliage, the more beautiful it appears to the artist and the amateur. And, as in the human figure, any attempt to produce variety in the proportions of its lateral halves would deteriorate its symmetrical beauty, so in the oak tree, any attempt to produce palpable similarity between its opposite sides would equally deteriorate its picturesque beauty. As in nature there are objects which are beautiful without apparent symmetry, so in Art there are others which are beautiful without that degree of variety which produces the picturesque. Such are the beautiful architectural structures, vases, and many of the ornamental works of the ancient Greeks. This is what I conceive to be the difference between symmetrical beauty and picturesque beauty.

Because the theory of harmonic numbers, upon which my science of proportion is based, agrees with that of the ancient Grecian philosophers, Mr. Hunt, with a view to prove its worthlessness, observes that, "Sir John Herschel most truly says of the Grecian philosophers, 'That restless craving after novelty which distinguished the Greeks in their civil and political relations, pursued them into their philosophy. Whatever speculations were only ingenious and new, had irresistible charms, and the teacher who could embody a clever thought in elegant language, or at once save his followers and himself the trouble of thinking or reasoning, by bold assertion, was too often induced to acquire cheaply the reputation of superior knowledge.'"

After making this quotation, it is extraordinary to find Mr. Hunt concluding his comments upon my science of proportion in the following words:—"Let it be distinctly understood, that in asserting Mr. Hay's method to be insufficient as a method by which the Beautiful in Art is to be realised, we are led to do so on the same grounds which Plato, the most divine of Grecian philosophers, adopted, and that, too, after the construction of his system of triangles. *It is* MIND *alone that is beautiful, and in perceiving beauty we only contemplate the shadow of our own affections.*"

Now what do these words of Plato's, upon which Mr. Hunt grounds his opinion of my method, literally mean? If "MIND *alone be beautiful*" then visible beauty can have no existence, because the mind is not a visible object. And if "*in perceiving beauty we only contemplate the shadow of our affections*," then beauty would appear to be determined by the feelings alone, and not by the understanding, in which case every individual would have a right to set up his own standard, and the man, (for such men there are,) who can see no standard of beauty in the forms of the finest specimens of Grecian sculpture, might insist that his wife and family were the only perfectly beautiful specimens of the human form, because he contemplated in them the shadows of his own affections.

This sentence of Plato's, whether originally obscure, or rendered so by the translators, could not have been intended to support such a doctrine. Probably it was meant to convey an idea of the following fact, (stated at page 5 of my work on Symmetrical Beauty,) viz., "Absolute beauty is relative only to the human mind by which it is perceived, and in which there seems implanted a faculty that reciprocates, in some degree or other, to certain visible modes of combination in the elements of creation."

The chief point of difference between the views I have taken of the subject, in my various works, and those by which Mr. Hunt opposes them in the *Art-Journal*, is simply, that I assert my belief in the appreciation of absolute or geometric beauty being as much an inherent faculty of the human mind as the appreciation of truth, and that its nature is of a definite character; while, on the other hand, Mr. Hunt asserts his belief to be, that "the mind takes colour from that it works in, like the dyer's hand;" therefore the untutored peasant would prefer some homely face all "ripe and real," and the beauty of the Grecian face would be, indeed, to him, "the nonsense of the *beau ideal*;" and, consequently, the mind only appreciates beauty by being taught to do so.

Which of these two theories is the correct one, I must leave to your readers to determine.

I am, Sir,
Your most obedient servant,

EDINBURGH, *Nov.* 12. D. R. HAY.

ART IN CONTINENTAL STATES.

MUNICH.—On the 15th of October the "Siegesthor" (Arch of Triumph) was inaugurated, in presence of King Maximilian, who, at the head of the troops, surrendered it, by order of his royal father, to the magistrate of the capital. The "Siegesthor," standing at the end of the large Ludwigstrasse, is an imitation of the triumphant Arch of Constantine in Rome, and is of the same form, order, and distribution; but the effect is totally different, and I am convinced you will find it more beautiful than the Roman monument. The principal difference consists in the proportion of the height to the breadth, and in the mode of decoration. Our monument seems to be higher than it is broad, because the pedestals of the columns, the walls of the three gates, and the arches are very much elevated; and the attica (being the third part of the Roman monument) is here not the fourth part of the height. There are basso-rilievos only over the lateral gates and on the small sides of the building; likewise medallions on the attica, so that the architectural masses, not interrupted by a quantity of decorations, produce their full effect. Over the columns up the jutting cornices stand Victories with crowns in their hands. The figures in the medallions represent the provinces of the kingdom, and the basso-rilievos show combats between infantry and infantry, infantry and cavalry, and cavalry and cavalry; troops passing through a river, storming a bulwark, and blockading a fortress. Though the building is a monument of the valour of the Bavarian army, the military actions represented are not taken from history, but are general and without any sign of a particular nation. The costume of the warriors is ancient Roman, as well as the style of the sculpture, and the architecture of the whole building. There is an inscription on the outside of the attica, over the middle arch—"Dem bayrischen Heere" (To the Bavarian army); and on the inside—"Errichtet Von Ludwig I., König Von Bayern, 1850" (Erected by Louis I. King of Bavaria, 1850.)

On the plate is a pedestal, on which a colossal group of bronze will be placed, Bavaria on a car, drawn by four lions, saluting the returning victorious army. The whole building is of yellowish lime-stone; the architect was F. von Gartner, and after his death, Ed. Metzger. The sculptures invented by Mart. Wagner in Rome, executed by different artists in Munich, are of white marble, with the exception of the bronze group of Bavaria. There is a very fine photograph of the "Siegesthor," taken by Eöcherer.

The two first frescoes on the outside of the new Pinacotheca are finished. The subject of the whole series is the history of the modern Fine Arts in Germany. The origin of the restoration of them is not at home, but in Rome, where our artists go as to the University of Art. Therefore you see in the two first frescoes the German artists in Rome. For the first you see the depicters of nature or genre-painters, and different groups of Roman people, dancing-girls and men, a fine beggar-woman with her child, an old capuchin, three boys bearing a large bunch of grapes, and then a number of painters copying the most agreeable views, whilst one of them, an enthusiast or religionist, is kneeling before the crucifix in the hand of the capuchin. The second fresco shows the artists of a higher degree and direction, before the works of Raphael and Michael Angelo, of the antique sculptures and architectural monuments. There is Cornelius, Schnorr, Hess, Klenze, Gärtner, Schwanthaler, etc., and on the left is entering to them a messenger of King Louis of Bavaria, with a long list of artistical undertakings, which is read by the artists with the greatest delight and astonishment. On the right you see a very melancholy figure, totally sunk in thought and despair, an example of artists, who, instead of studying and doing something, prefer the contemplation of their misery. Next to it stands a pair of pifferari from the Campagna, poor fellows, without fortune and glory, but content in the possession of their bagpipe as the fund of daily food and pleasure. The compositions are by Kaulbach, the frescoes by Nilson.

By order of King Maximilian the pictures in the "Saalbau" (of the new palace) are being continued. There the Odyssey is represented in six saloons, four of which are finished. The painter is Hillensperger, but the compositions are the work of the late Schwanthaler. The whole undertaking appears an experiment on the union of the imagination of an ingenious sculptor, with the execution of a talented painter. But the works of the Fine Arts do not suffer engraftment like fruit-trees, but ever grow from the root.

A second picture, being executed by order of King Maximilian, is the "Nibelungenlied" (Song of the Nibelungs) in the new Königsbau. Jul. Schnorr, the painter of this work, is unluckily hindered by a disease of the eyes from finishing it himself, and has engaged for it Director Gustav Jager of Leipsic. The painting commenced this year represents the death of Kriemhild. This unfortunate queen, after having had her brother King Gunther and her cousin Zagen killed as the murderer of her first consort Siefried, is killed by the old Knight Hildebrandt, who, though a vassal of hers, cannot suffer the death of a hero by the hand of a woman. The scene is in a large hall of the palace of King Ezel, the expiring queen is sunk in his arms; before her lies her slaughtered enemy Hagen, and in the background you see a group of servants, with the veiled body of King Gunther; Hildebrandt in the greatest excitement is putting his sword in the sheath, and on the opposite side his companion Dietrich is turning from the terrible scene of calamity. The effect of this painting is very tragic, but without a disheartening effect. No horror is to be seen, and the death is represented as the reconciliating end of immortal vengeance. Noble and true in expression, simple in arrangement, energetic in design, this picture without doubt is the most excellent of the works of Julius Schnorr.

King Maximilian proposes to found an institute for the instruction and education of talented young men, for which the architects of Europe are to be invited to send in their plans for an adequate building. The Royal Academy is engaged to publish the programme of it. In this building a large hall is projected, destined for a gallery of paintings from universal history. Different masters are already engaged to execute some paintings; Overbeck, "The Creation of the Man;" Kaulbach, "The Emperor Ludwig the Bavarian with the Electors in Rhense;" Dietz, "Max Emanuel before Belgrade;" Piloty, "Maximilian the Elector as the head of the League;" Peter Hess, "The Battle of Leipzic, 1813."

MUNICH. E. F.

THE BIRTH OF THE ROSE.

FROM THE SCULPTURE BY B. JENNINGS.

THE original of this small figure was exhibited at the Royal Academy in the present year; it is the work of a young sculptor who has been studying for some time past in Rome; and to whom the conception and execution of the statue does high honour. It may be accepted as the promise of future fame. The following lines suggested the idea:—

"Se dar volesse una regina ai fiori
O Giove, un trone alla Beltà donando
Sa rosa figlia dè tuoi primi amore
Ti raccommando."
Da un Ode di Saffo.

Which will bear some such literal translation as this:—"O Jupiter, if thou desirest to give a queen to the flowers, a throne to beauty, I recommend thee the rose, daughter of thy first love."

The above extract is from the lyric poem, by Sappho, entitled "The Rose," one among the few which have been handed down to us; in it Cupid asserts the right of the rose to be made the Queen of flowers. This is the point aimed at by the sculptor. Cupid is supposed to be standing in the presence of the celestial deities exhibiting to them the rose which he has just culled from the Cyprian flowers, and is claiming their admiration of it. The attitude of the figure has been well and appropriately studied; the limbs are finely set and proportioned; while there is an air of youthfulness and gaiety quite in keeping with the subject. Round the trunk of the tree which support the figures, are wreaths of lilies, emblematical of their rejection in favour of the new favourite that has risen up to occupy its place in celestial regard.*

* Elsewhere we have made note of the arrangements into which we have entered for the publication of engravings of works in sculpture during the coming year. Many of them we shall derive from the sculptors of Germany; but we believe we shall be soon in a position to announce a consecutive series, comprising a gallery of the choicest sculptures of Modern Art.

THE BIRTH OF THE ROSE.

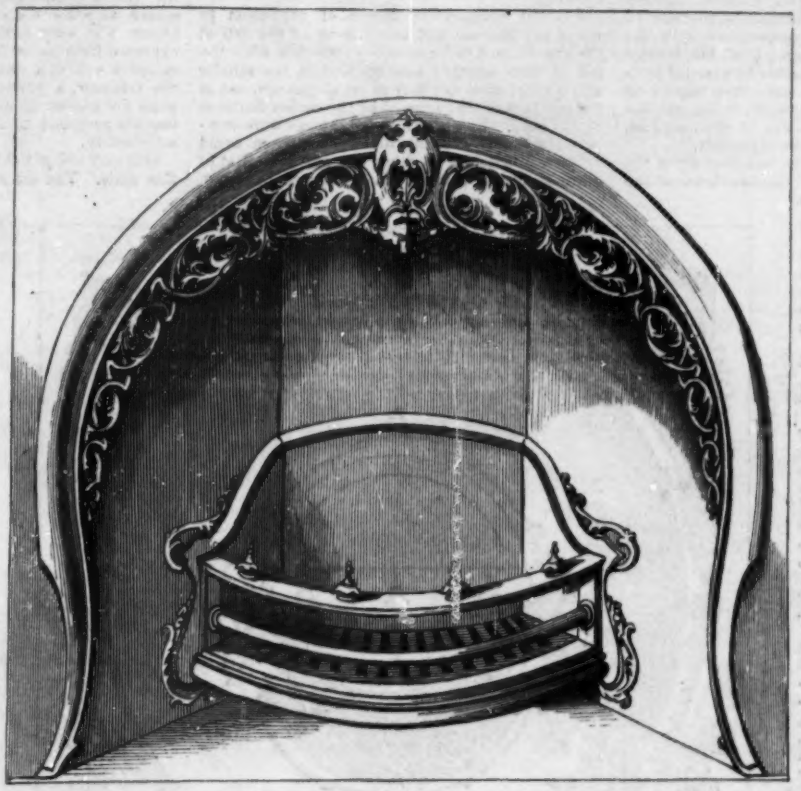
ENGRAVED BY T.W.KNIGHT, FROM THE STATUE BY B.JENNINGS.

LONDON, PUBLISHED FOR THE PROPRIETORS.

VISITS
TO THE MANUFACTURING DISTRICTS.

ROTHERHAM AND SHEFFIELD.

In our opening article on the manufactures of that important mart—Sheffield, whose cutlery and other works render its name and productions celebrated in all parts of the civilised world, we alluded to the very early date at which it had achieved fame for the cutlery it sent forth. We at the same time alluded to the fact, that in the old time its neighbour Rotherham was the most important town of the two, an importance which has now been very greatly superseded by Sheffield. Rotherham remains what it was, and is still a large place of manufactures; but Sheffield has increased so enormously within the last century that comparison ceases between the two. The ancient history of Rotherham, as far as relates to its manufactures, may be thus briefly told:—



Rotherham, as early as the twelfth century, was famed for its mines of ironstone and coal, its smelting furnaces and forges; as well as its manufacture of edge tools, the natural consequence of its favourable locality, and which was also enjoyed by Sheffield, but not to so great an extent. Rotherham increased in wealth and importance, until the year 1482, when Thomas Scott, Archbishop of York, usually called Thomas of Rotherham, who was then Bishop of Lincoln, founded its College, and Rotherham became a seat of learning and ecclesiastical importance; and its manufacturers of edge tools gradually found their way to Sheffield, then a small village, possessing a limited number of persons, and a rivalry in trade and importance was established between the two; the very superior advantages which accrued, from various circumstances, to Sheffield, gave great importance to that town, and which in our previous paper we have descanted on more fully, and to which we must refer.

In the year 1746, Messrs. WALKERS commenced an iron-foundry, and by their skill, industry, and perseverance succeeded in so remarkable a manner, that their works became the largest iron-works in the kingdom, embracing working mines of ironstone and coal, smelting furnaces, forges and rolling-mills, at which they manufactured iron of very first-rate quality into bars, rods, and hoops, of every size; also of sheet-iron and tinned plates of every size. They had an extensive manufactory of wrought-iron articles in great variety. They had also extensive steel-works, at which they manufactured all kinds of steel of the best qualities; but the largest and most important branch of their business was their extensive iron-foundries, in which they manufactured during the wars large quantities of cannon, and every description of castings for home consumption and for exportation. Here the first iron bridges that were ever constructed were manufactured; the earliest of much magnitude was the one crossing the River Wear at Sunderland, called the Sunderland Bridge; their successful career being terminated by the manufacture of the noble iron bridge called the Southwark Bridge, with its three magnificent arches, the centre one of 240 feet, and the two side arches of 210 feet each—exclusive of the piers—spanning the River Thames from Queen Street, Cheapside, to the Borough. This stupendous structure of iron was during its progress visited by very many thousands of individuals from all parts of the country; and when completed, in 1819 or 1820, was looked upon as one of the great wonders of the world. At this period iron-works were springing up in Staffordshire and Wales in profusion, and competition became very strong, so much so that the Walkers, who, for three quarters of a century, had had immense demand for their goods at most lucrative prices, began to feel the effect of competition, and the consequent reduction in charges, and the difficulties of keeping up their connexions, and having amassed great wealth, did not feel disposed to bow to the necessities of the times, and to throw themselves into the great stream which had begun to flow with a force and rapidity hitherto unknown. They therefore decided on relinquishing the works at Rotherham; some branches of which were allowed to dissolve away; other branches were taken by different individuals and companies, and it is gratifying to find that these various branches have not only been carried on, but by the indefatigable industry and enterprising spirit of the various proprietors have been greatly enlarged; and the trade now carried on at Rotherham in all these several branches far exceeds that of any former period.

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VISITS
TO THE MANUFACTURING DISTRICTS.

ROTHERHAM AND SHEFFIELD.

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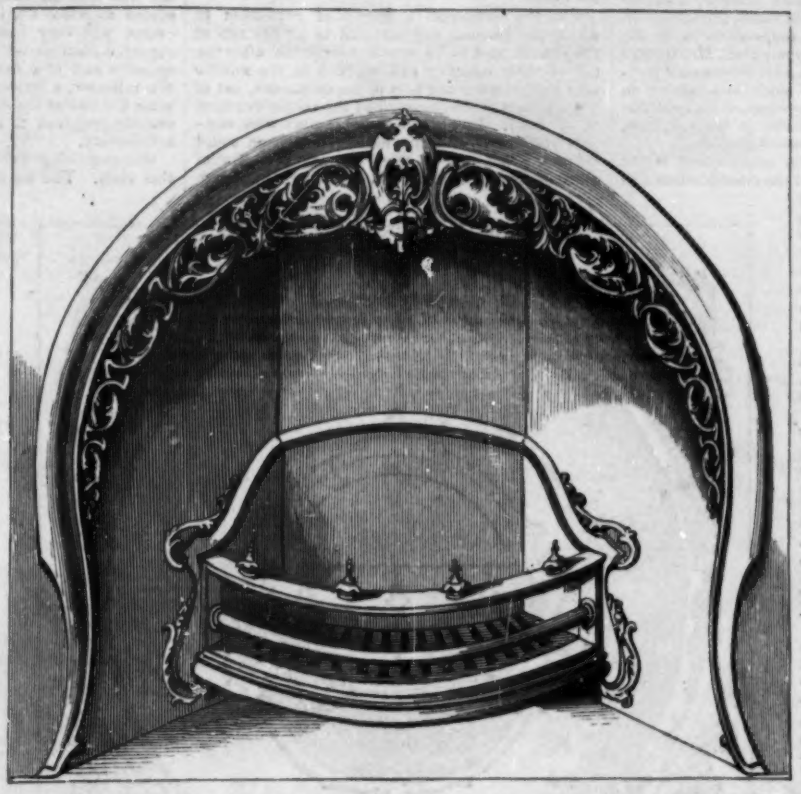

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general iron-founders, stove-grate and range manufacturers. Soon after this they purchased the business of Messrs. Bardeken & Fairbairn, successors to the Walkers in the manufacture of wrought-iron articles, and added this to the Phœnix Works. After a few years they commenced their forge for the manufacture of heavy wrought-iron work; and also purchased the business carried on at the Rotherham Foundry by Messrs. Kirk, Kidgel, & Co. These all went on gradually increasing until June, 1838, when the partnership closed by efflux of time, and the two partners decided to make a division of the business, Mr. Sandford taking to those branches in the heavy line carried on at the Phœnix Works, while Mr. Yates took to the manufacture of stoves, stove-grates, fenders, and ornamental castings; and immediately commenced the Effingham Works in conjunction with the Rotherham Foundry; in June, 1846, Mr. George Haywood and Mr. John Drabble became his partners; and the business has since been carried on under the firm of Yates, Haywood, & Co., and has now become the most extensive in the kingdom, for the manufacture of grates and fenders.

A remarkable feature in the manufactory is the wide range which is taken in the classifications and qualities of the articles manufactured. Thus, in stove-grates, they have five hundred distinct patterns in all the various useful sizes and qualities, from the cottage grate at 2*s*. 6*d*. each to the splendid drawing-room grate at 400 guineas each.

In fenders they make all qualities in wrought-iron, cast-iron, cast ormolu, and steel.

In warm-air stoves they have great variety, running through every grade, from the small shop stove at 7*s*. each, to the superb polished hall stove, cabin stove, and stove for large public rooms, with one, two, or four sides, up to 100 guineas each.

In kitchen and cottage ranges they have a small variety.

In ornamental castings they have some beautiful patterns of hall and drawing-room tables, table ornaments, flower-pot stands, hat stands, umbrella stands, &c. During our inspection of this establishment we were particularly pleased with some ornamental tables in the richest style of the French and Italian taste, with festoons of flowers and scroll-work, executed in iron, with the apparent lightness of wood-carving. We were also much gratified with some garden sofas and tables, constructed to represent rustic-work, and treated in a very natural and characteristic manner, the rough stems of the trees apparently tied together by cords, and the whole painted very naturally exhibiting the apparent slenderness of wood with the enduring strength of metal.

We engrave on our previous page two specimens of the manufacture of this firm; both of which exhibit novelty and good taste. The form of the grate front—a horse-shoe curve—ensures great elegance of outline to the opening of the fire-place, and does away with the ugly squareness which too often characterises our English grates. The grate itself is also rendered elegant and less stiff than usual in its contour by the addition of ornamental lines of foliage placed at its sides. The wreath of open worked scrolls and floriated ornaments which bend over the front of the grate is a very elegant design, and of great value for the richness which it gives to the entire composition.

The fender is more florid in its style, and properly so. The lines formed by the entire outline are all good. The angular forms taken by the scrolls in front, are relieved and made accordant to the other portions of the design by the introduction of foliage and flowers. The way in which each end of the fender curls upward into an enriched and beautiful group of vegetative ornament is also very successful, and shows good taste. Altogether we consider this a very successful design.

In our northern climate, with all its tendency to damp and changes of temperature, a fire-place becomes not a luxury only but a strict matter of necessity. Our first conquerors, the Ancient Romans, knew this well, and the foundations of their numerous villas scattered over our country, occasionally exhumed, attest the fact of their constant precaution against its evil influences. Their houses are never discovered without exhuming the hypocausts by means of which they were properly warmed; these consisted of fire-places beneath the floor, which threw a heat completely under it, spreading itself abroad between the brick pillars which supported it, and thence ascending square flues in the sides of the rooms above, disseminated warmth throughout the whole building.

But the comparative degree of perfection to which the Romans had attained in all the arts of life was doomed to be speedily forgotten after the fall of their empire; and we find in the middle ages a great want not only of the elegancies, but of the comforts of life, enjoyed by the earlier denizens of our land. Fire-places and chimneys were comparatively rare, and the hall of the baron could frequently boast of no other warmth than that of a fire of logs in a hearth in its centre, the smoke from which found its way out only through an opening in the roof above. Indeed, the use of the stove-grate may be dated at a comparatively modern period, and attention was bestowed to its improvement not till toward the end of the last century; then philosophers first cared to cast a thought toward the economy of heat, and stove-makers turned their ideas toward the construction of elegant designs.

We return to Sheffield for one of the remarkable novelties of the kind (engraved above), and at the manufactory of Messrs. Jonson & Co., inspect their patent light and heat reflecting stoves. The peculiar features of this invention are, that the reflector entirely surrounds the fire; that it can be removed at pleasure, with the greatest ease; and that the ash-pan, being placed out of sight, does not require to be taken out and emptied more than three times a-week. A far greater amount of warmth is obtained from even a much less quantity of fuel than is used in the common fire-place, and its very moderate price brings it within the reach of all classes.

When the heat is required to extend to a considerable distance from the fire, as in a long room with the fire-place at the end, the Parabolic Reflector is the best adapted for use, because the light and heat are projected from it in parallel rays, thus preventing the possibility of that scorching and warping of furniture which have been found to arise from the concentration of rays in the old inefficient attempts at reflecting stoves. For a square room, or for a long room with the fire-place at the side, the Conical Reflector is preferable, as it insures a more extended diffusion of the light and heat. In both cases the reflection takes place from a comparatively cold surface, and therefore the air is not deprived of its moisture, but however hot the room may be required to be, there can be no oppression, but always an elastic and congenial atmosphere. There is also ample provision for the regulation of the temperature.

We have tested this stove by trying the effect of the fire without the aid of the reflector, when seated at some distance from it, and which of course was very little, no more than could be expected from an ordinary fire when seated at the opposite end of a room. But by the addition of the reflector, a powerful warmth was felt by the same fire and at the same distance, which we were scarcely prepared to expect, and which was most satisfactory.

Our engraving exhibits an ornamental stove of this class. The circular front is a very elegant novelty. From this the reflector recedes inwardly to the fire-place in the centre, and gives that great power to the rays from thence which aids the proper diffusion of heat. It effects a considerable saving of fuel, and all the heat and light are so completely thrown into the room as to afford a degree of cheerfulness and warmth which twice the amount of fuel would fail to produce in any ordinary fireplace. The full heat is diffused equally into every corner, and the floor is thus warmed without any draught across the feet. The recessed reflector is a novelty and even an ornament to a room. The circular form is also agreeable, and the style of decoration generally adopted by the makers evince much good taste.

We have very frequently had occasion to notice the great improvement made in stoves, not only in the saving of fuel, the proper generation and dissemination of heat, but also in the superior taste and beauty of design which characterises their general appearance, and which now makes a stove a really elegant piece of drawing-room furniture; according in its style of ornament with any kind of decoration which may be adopted as the preponderating style of the room or its furniture. It is this general fitness of design which gives so great a degree of elegance, and such a charming *tout ensemble* to the drawing-rooms, or indeed, to the rooms in general, in which our continental neighbours dwell. The reason why their rooms possess so beautiful and chaste a character is beginning to be better understood by ourselves, and it is now very possible to furnish our own homes in a style which will not admit of so much contradiction as we have hitherto erred in adopting; and consequently tables, chairs, paper-hangings, &c., may be made accordant, and even the stove and fender exhibit the same ruling character of design.

It cannot, we presume, be doubted or denied that the great attention our manufacturers have bestowed on the excellence and durability of their wares, will, when combined with a due amount of artistic knowledge, and the true fundamental principles of design, give to them and to their works that respect and that success in a mercantile point of view which they may desire, and which they fully deserve. None can rejoice more entirely than ourselves at seeing these steps so constantly made in the right direction. We are glad to see that artistic aid of a high kind is at their command, and that they are anxious to obtain it, and avail themselves to the utmost of its aid. It has been our duty to urge this upon artist and manufacturer repeatedly, and we rejoice when they adopt it.

The plate in our present page is from the manufactory of Messrs. BROADHEAD & ATKIN, (Britannia Works), all the articles being in the material termed by them "Anglo-Argentine," a white metal electro-silver-plated; a class of manufacture which has given much celebrity to Sheffield, and which the manufacturers of that town have greatly improved during recent years by the adoption of a purer metal for their basis, and by calling in the aid of modern improvements in science, as in the present instance.

The first of our engravings is a very elegant and enriched design for a salt-cellar. The light scroll work which covers its surface springs from the tails of the dolphins, whose heads form the foot. The ornament is richly interlaced and is in the taste of the Italian school. The receptacle for the salt is of coloured glass, and the rich tint which it presents to the eye affords an excellent relief to the perforated ornament of the metal with which it is enclosed.

The sugar basket to which we would next direct

attention is covered with tracery and scrolls which recall the style of the *rénaissance* to our memory. This open work gives a character of much lightness to the whole, relieved as it is by the glass lining, acting as a foil to the silvered surface of the perforated ornament. The handle is designed in keeping with the whole, and is very light and original in its composition.

The chamber-candlestick presents much simple

elegance of design. The plate is composed of the Lotus leaf, so arranged as to afford by the agreeable flow of the lines a series of beautiful curves. The stalks of the plant form the handle, and are intertwined with tendrils; a smaller leaf projecting from the upper part to form the rest for the thumb. A flower acts as the extinguisher; the stalk being twined round its base and forming the means by which it is affixed to the candlestick.

A similar adoption of leaves appears in the cake basket at the top of our page, and which, we think,

is constructed of ornament consisting of perforated leaf and scroll work. To relieve the plainness of the interior surface, a wreath of leaves and berries is engraved round the bottom of the basket, forming a sort of central *corona* of flowers.

The oval double dish, or corner dish, has its ornament composed of scrolls and leaves of water plants, the general shape of dish and cover being a plain undulating pattern, in which all objectionable angles are omitted; this is desirable both for utility

and appearance, both deserving of due attention.

The six-cup egg frame which concludes our series of specimens from this manufactory, possesses one novelty, the bottom on which the cups rest being

The bodies of the egg-cups are perforated in a similar manner to the stand; and the design altogether possesses much richness of detail.

It will be seen that the study of natural forms and their applicability to ornamental art in general,

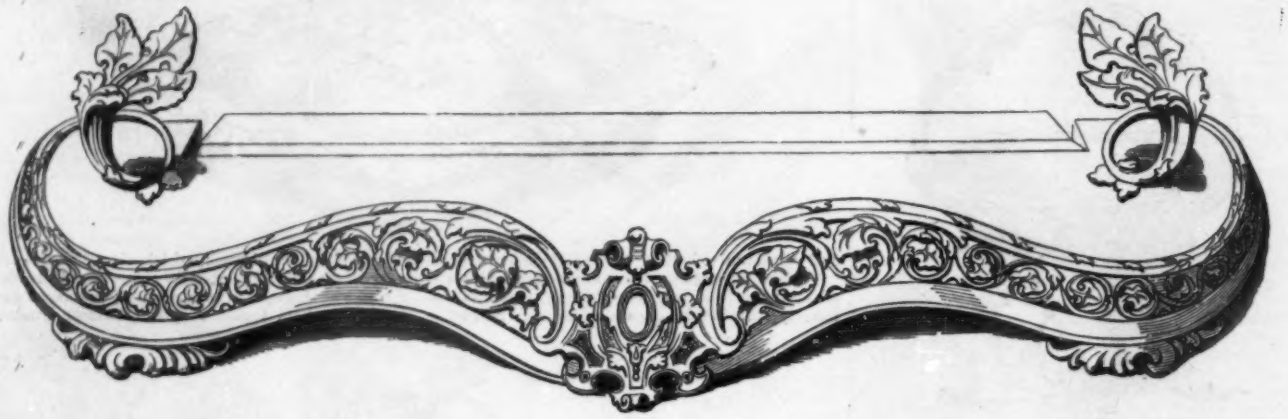
of perforated scroll work, which gives the article a very light appearance. The ornamental border round the bottom is composed of narcissus and blue bells, held together by intertwining grasses.

one of the most successful of the designs we submit to our readers. The body of this very elegant basket is another arrangement of the Lotus leaf, the side handles being formed of the stalk, intertwined with leaves and tendrils. The foot of the basket

as well as the adoption of various styles to the wants of the day, are now carefully thought upon by our manufacturers, and it is a course of study which cannot fail to bring forward the best results, considered in a mercantile or artistic view.

In our present page we give some examples of novelties in fenders from the extensive factory of Messrs. ROBERTSON, CARR, & STEELE, (Chantrey Works,) and which are specimens of the taste and progress in design now evinced by our manufac-

turers, and which we have so frequently had the satisfaction of seeing and applauding. It is almost within memory when any other pattern for a fender than a straight bend of fine wire-work, supported by a band of bright brass, was all that was con-



sidered necessary, and the beautiful grace of line which might be adopted for its curves, and the abundance of ornament of which it is capable, was quite unheeded.

That this is not the case now, the present page,

or indeed any ironmonger's shop can witness. There is, perhaps, no article of constant manufacture and of constant necessity, of which so many and such beautiful varieties are now attainable. The fancy of the designer has been brought to bear on them with the happiest effect, and there can be no excuse for those who endure ugliness in this particular branch of our furnishing ironmongers' trade. We have occasionally seen very beautiful designs as cheap as any of the old abortions, and we feel quite sure that the day is rapidly approaching when ill-constructed and disagreeable designs will not be tolerable at any price.

We must here for the present bring our notice of Sheffield to a close. The end of the year and our volume calls for this. We hope that we have been enabled in our series of papers to do its various manufacturers what justice we could, and to exhibit to the world the progress in the arts of life made by them. We are conscious that with all we have done, there is much still behind in this large and important town to which we could not even allude; and some manufacturers whose works have not fallen under our notice at all. We shall however take a future opportunity to notice their novelties and improvements in a manner commensurate with their demands. The great Exhibition of next year will of course be the fit and proper place for the due display of their novelties; and to that point, doubtless, will the best energies of the best men be enthusiastically directed. We can only say that our own will be directed in the same channel, and that it will be our pride and pleasure to see there next year, such a display of the industry, the ability, and the taste of our manufacturers, as may carry them triumphantly through the contest—a contest most important to the honour of all who struggle in it—one which will redound lasting honour to the victor; one in which we trust and hope to see the manufacturers of England in no degree fail.

We are prepared to the best of our ability to describe and illustrate fully the progress of the Manufacturing Arts of our countrymen; we hope thus to do justice to our artisans of all grades, as well as to their continental fellow-workers, and give that permanent record to their works we shall feel due to the ability displayed in them.

PATENT LAWS.

EXHIBITION OF 1851.

It can be no matter of surprise to those who are acquainted with the Patent Laws of this country, that numerous ingenious persons should be deterred from exhibiting their inventions, by the expense and the imperfect security of such laws. The difficulty, especially as it may affect the Exhibition of next year, was felt by the legislature during the past session. A short bill was brought in late in the session, and after much mutilation became one of the statutes of the realm. We have adverted to its glaring defects in a former number:* at the very last stage, the word "Patent," in connection with designs and manufactures, was erased from every part of the bill, which thereby lost nearly all its efficacy. We have received numerous enquiries as to the security now existing, by law, against piracy, and as to the expense of obtaining patents. The only answer we have been able to give is, that, unfortunately, the whole subject is surrounded at present by difficulty and expense. We may say in 1851 as was stated in 1829, by a witness, in giving evidence before the Commons' Committee on Patents:—"The subject is so pregnant with difficulties, that you are choosing among difficulties." A recent order has been issued by the Attorney-General (Sir John Romilly), which has for its object a more detailed and accurate description by drawing or outline specification of the proposed improvement for which a patent is demanded. This may be a very prudent guarantee for the identity of a patent, and so far may be used as a useful check against the fraud or mistakes of rival claimants. It adds, however, another item of trouble, and a small additional expense in the way of a class to whom these are important. An accurate specification or verbal statement of the principle or mode of application, accompanied as it frequently is by diagrams, was always considered, generally speaking, as sufficient. What is required by inventors at this time, is perfect security or protection against piracy and litigation. We agree with the answer of an intelligent witness (Mr. Spence), to a question proposed to him in the Committee on Signet and Privy Seal Offices in 1848—"For the patentee the two great points are security of property, and (so far as is consistent with public justice), freedom from competition during the terms of the monopoly. And for the public, I think that the important point is the real improvement of manufactures." The whole subject of the Patent Laws ought, at an early period, to occupy the attention of Government, and, we believe, will do so.

It would be unreasonable to imagine that patents can be obtained gratuitously; but when we find it stated, upon respectable authority, that the expense of an unopposed English patent is 100*l.*, and that if it is to be extended to Ireland and Scotland about 200*l.* more has to be paid, it must be admitted that this is not merely injustice, but what, sooner or later, all injustice is found to be—impolicy. We are unwilling to believe that there is any intention to perpetuate injustice towards a class, requiring rather consideration and encouragement. There are probably vested interests, which are difficult to be compensated, and there may be a want of leisure, if not of willingness, to look difficulties in the face. In the meantime, the very moderate charge for which patents may be obtained abroad, must operate adversely to the interests of British manufactures and British commerce.

We trust that some patriotic members of the legislature will, *early* in the next session, have the subject again investigated, or will bring a bill founded upon the evidence taken in 1829, and before the Committee on the Signet and Privy Seal Offices in 1849. We fear that it is almost too late to expect any reform in this department, in sufficient time to benefit the Exhibitioners of 1851. A short Act, however, might be passed on the assembling of Parliament, to enable her Majesty in Council, or the Board of Trade, to grant patents, for a limited period, at a merely nominal sum. A grant might be made by Parliament to supply the deficiency of fee and stamps, which would be more than compensated by the stimulus given to inventors, and the encouragement to persons desirous of sending articles of manufacture to Hyde Park. It seems to have been forgotten that the committee of 1829 left their task unfinished. They examined several witnesses, but they had no more than ten or eleven sittings; they merely reported the shorthand writer's notes of the evidence, and concluded, what is called, their report, consisting of but one paragraph, by "earnest recommendation to the House that the inquiry may be resumed early in the next session." Since that time the subject has been allowed to remain the topic of complaint, and we fear we must add, the cause of ruin and disappointment to hundreds of our fellow-countrymen. The productive energies of the country have been fettered instead of being allowed to expand freely. Although we have expressed ourselves partly in despondency, and partly with indignation, we yet have hopes that the name of Romilly, associated as it is, and has long been, with so much that is connected with humanity and civilisation, will ere long find its claim to be remembered as instrumental in the progress of British science, by placing on a just and solid basis the Laws of Patent Inventions.

* Vide the *Art-Journal* for August.

MINOR TOPICS OF THE MONTH.

The Royal Academy.—Charles Lock Eastlake, Esq., has been elected President of the Royal Academy, in the room of Sir Martin Archer Shee, deceased. This election will give exceeding satisfaction to the public as well as to the profession. There was some apprehension that it might not have taken place, in consequence, it is said, of Mr. Eastlake's difficulty of resigning his appointment as secretary to the Commission of Fine Art: that appointment, it is understood, he will retain: we trust it is so; it would be the extreme of weakness to consider it *infra dig.* to continue in the discharge of so important a trust, although his position may be in one sense more elevated. As secretary of the Commission, Mr. Eastlake has conferred incalculable benefit upon the Arts and his country; his withdrawal would be an evil of magnitude; the office is but temporary, and no doubt he conceives himself honourably bound to carry to a close the proceedings he commenced, and not to deprive the Commission of advice and assistance which the Commissioners, we know, look upon as of vital consequence to the issue of the Commission. As a scholar, a gentleman, and an artist, Mr. Eastlake enjoys universal respect; the Royal Academy will be raised in public esteem by this election; no man of the age is better fitted to sustain its dignity and augment its usefulness. He enters on his duties, however, when they are likely to become more serious and responsible than they have been. The Academy, as a body, is the most unpopular that ever existed in this country; neither public approval, public encouragement, nor public sympathy is with it; reforms, which its members pertinaciously refuse to listen to, have become necessary, arising out of the many changes which time has wrought in the profession and in society within these eighty-four years past, since the Academy was established; and it is impossible but that some changes must take place—changes which are of deep import to the Institution, and of vast consequence to the British public. We trust Mr. Eastlake will be of the present more than of the past; and that he will forestall those alterations in the constitution of the Academy which may be disastrous if forced upon it.

The New President of the Royal Academy.—We are gratified in being able to announce that Her Majesty has conferred the honour of knighthood upon Mr. C. L. Eastlake; this graceful act is fully due to the high and honourable position which that gentleman has so worthily held in Art, and in literature, as well as to the position he now holds as head of our Academy.

The National Monument to Sir Robert Peel, for which the sum of 5000*l.*, if we remember rightly, was voted during the late session of parliament, has, it is understood, been assigned for execution to Mr. Gibson—confessedly the most eminent living sculptor of Europe. The position has been, almost universally, acceded to him; but it is not on this account that the first Lord of the Treasury should have singled him out from all others for the task. Mr. Gibson will, no doubt, produce a work worthy of his own high fame and of the distinguished statesman whose memory is to be thus honoured; yet where national money is voted for a national purpose, it is not the prime minister who should solely have the disposition of the funds; there are others—the public—claiming a right to its disposal; and other sculptors anxious to *try*, at least, if they cannot produce something that will entitle them to a large sum of public money. In short, the design for the monument ought to have been submitted to open competition. But then again comes "the rub;" competition, in works of art especially, has become so much a bye-word among artists of any repute, that few will be found willing to enter the arena; and so much undue influence and favouritism are mixed up with all such proceedings, that in five cases out of six, if a certain artist sends designs for a particular work, it is tolerably well known it will be entrusted to him; not, it may be, because his designs are the best, but because he has most friends to back him. These things are notorious. Let us not be misunderstood as bringing such a charge against Mr. Gibson; for we will venture to affirm that, if the work had been competed for, he would never have appeared in the lists: having it offered him, however, he naturally accepts it, and is not to be censured for so doing. We will give Lord John Russell, too, the credit of having to some extent acted openly in the business; he certainly has not invited our sculptors to spend weeks and months in preparing drawings and models, while he at the same time held the determination of giving the commission to one particular individual. This would indeed have been a greater wrong to the profession than that he has now done it, by indirectly saying, "you are insufficient for the work." But why did not his lordship tell what he purposed to do, when the vote was taken? Much hopeful anticipation would not then have been indulged, and much loss of time would have been spared to many, who, we know, have been working in the expectation of a call to compete. Were his lordship an artist he would understand the sickening and baneful influence of such proceedings on the hearts of "sons of genius." National grants in England for public works of Art are neither so numerous nor so frequent as to be uncared for by those who hope to derive from them fame or emolument, if not both, and who have an unquestionable right to be placed in a position to strive for these advantages.

Mr. Jones, R.A., has resigned the Keepership of the Royal Academy; his successor, we believe, has not yet been named. Mr. Jones gave universal satisfaction to the students by his gracious and amiable manners, and by his continual desire to promote their wishes and interests in all ways permitted by the rules and regulations of the Academy.

Mr. James Clark Hook has been elected an Associate of the Royal Academy, in the room of Mr. Westall, deceased. Mr. Hook obtained the gold medal, and was "the travelling student" of the Academy, and his works at the several exhibitions since his return from Italy have contributed to uphold his fame. He has long been regarded as one of the "rising artists" of the country, and the honour conferred upon him has been amply merited. Mr. Hook is a grandson of the late learned Dr. Adam Clark; and son of the late Colonial Secretary at Sierra Leone. Although we rejoice at the appointment, as honourably earned and worthily bestowed, we cannot close our eyes to the fact that this promotion of a young man is at the expense of many artists who were famous in Art before Mr. Hook ever used a pencil, and who have been year after year, for many years, "soliciting" the distinction now conferred upon one so much their junior. This evil can be remedied only by augmenting the number of members of the Royal Academy; they are "forty" in 1850, they were "forty" in 1770; yet of artists there are now, perhaps, fifty to one, comparing the middle of the present with the end of the past century. Such a state of things is as much opposed to common prudence as it is to common sense; while such men as Lance, Harding, Linnell, Stone, and, at the least, a score of others, are "rejected candidates," again and again, there must be in the body a disease that ought to be eradicated.

The British Institution.—On the 20th of last month, the gallery was opened for the exhibition of the studies made from the pictures which had been left for copying. The selection

contained, we think, the best works that could have been chosen for the purpose. Among them were of course Rembrandt's "Duchess of Lorraine;" also a "Spanish Peasant Girl," by Velasquez; "St. John in the Wilderness," Guercino; a "Holy Family,' Schidone; a "River View," Vanderneer; "The Saviour driving the Money Changers from the Temple," Paul Veronese; "Landscape with Waterfall," Both; the ship "Sovereign Royal," &c., Old Vandevelde, &c. &c. Several of the copies by ladies appear this year to be of a superior order; we may instance that of the Schidone, by Miss Guthrie, the St. John in water colour by Miss Greener; the Rembrandt has been copied with much success by Mr. Baines, and also by Miss Lane; the Paul Veronese by Miss Gould; the Both by Mr. Pearson, and the Vandevelde by Mr. Mornewick. Some of the pictures are extremely difficult of imitation, but the manner in which the best of the copies have been executed, is superior to that of antecedent years.

Mr. Macready.—With the close of the present year, this accomplished gentleman and long popular actor bids farewell to the stage. He quits it before his reputation is even on the wane; while he is yet in the vigour of manhood; and when his intellectual and physical strength are in sufficient force to promise a much more extended career of success. He has his own reasons for this somewhat premature departure; and no doubt they are good ones. Fortunate and happy in all the home relations of life, we presume he considers that his children demand his duties even more than the public; and, it is understood, that in order to superintend their education and form their minds, he has retired to some distance from London, in the immediate vicinity of a public school. We cannot, however, take our leave of him without a passing word or two. As an actor he has had no competitor—at least in the remembrance of the more youthful generation of our age; and, if not, in the estimation of those who are half a century old, "the noblest Roman of them all," he, at all events, leaves no successor upon whom his mantle may descend. The glories of the tragic drama expire with him; and we may only hope that time will produce some one worthy to take the place he leaves vacant. But there are other and higher considerations associated with Mr. Macready's connection with the stage; his character, for upwards of thirty years of public life, has been, so to speak, "without spot or blemish;" he has been one of the proofs,—too few indeed—that the highest and most delicate uprightness may co-exist with temptations to thoughtlessness or recklessness which are sometimes deemed excusable in actors; as a gentleman and a scholar, as a man of stern integrity, pursuing a path of invariable rectitude, from the commencement to the close of his public life; seeking, and finding, friends only among those who are renowned for learning or eminent for virtue; as an example to his profession—his career is invaluable as a contribution to dramatic history. His management of "Covent Garden" will be long remembered, and the reforms he introduced into the theatre,—in its moral influence as well as in its artistic character—have received the testimony of the good and the refined of the country. Who will have forgotten the delicacy of taste, the accuracy of costume, the scenic beauties, the study of truth in everything, and all the graces of Art, which he brought to bear on the acted drama, rendering the theatre that which is its natural property—a great school for teaching what is excellent and what is true. No doubt every public journal will give expression to that mingled feeling of gratification and regret which announces his retirement into private life; wishing him many years of enjoyment in the tranquillity of a happy home and the society of a family in which he is fervently beloved; and, perhaps, when so many, certainly not more worthy, are receiving "testimonials" in acknowledgment of services rendered and of pleasures continually bestowed, some one will consider that a testimonial to this gentleman, on his withdrawal from the stage, will be a duty to which thousands will gladly contribute.

The Lord Mayor's Show.—This time-worn, if not time-honoured annual, has put forth extra claims to public attention this year, by discarding the "men in armour," and resorting to allegorical representations. Now the latter are never particularly clear; and on the present occasion were not a little contradictory. "Peace," who headed the novelties (?) looked excessively as if she had had, of late, a hard struggle amid continental revolutions, and was "the worse for wear." The rest of Mr. Batty's horse-riders, although painted and decorated as the four quarters of the globe, and "other branches of learning," cut as sorry a figure as Vauxhall by daylight. Stage-finery asks necessarily for the light of gas; it is not pleasant to note

> ——"the pale faces
> And late hour traces
> That mark the *tournure* of the evening graces."

All things should have their places, and the men-in-armour certainly looked better than these, inasmuch as there was a reality about them; and their suits were frequently of a valuable kind from our national collection at the Tower. The living beasts, camel or elephant, were certainly truthful enough; but why nullify this by making them carry a few stuffed monkeys and parrots, on dead branches of trees, to indicate their native forests. A bunch of straw and a bee-hive is a poor emblem of "Industry;" and the "Fine Arts" represented by a plaster cast or two; and a picture in a gilt frame that would be dear at half-a-crown, does not shadow forth much of the arts of a nation to command respect. A car containing "Happiness" seated on a globe, with "Britannia" at the base, was the best portion of the show, and really well done; but here the danger of allegory was displayed in the comment of a by-stander, who remarked that "'Britannia' was far below 'Happiness.'" The genius of a Rubens could only make these things tolerable in a past age, when the taste for them was more universal, and among people who liked "this kind of thing." In the streets of London in 1851 they become simply ridiculous. Who are the lookers on, and what good end can it answer? The day has gone by for all this.

The Nelson Column.—Another bas-relief has been placed in the base of this column, leaving only one compartment now unfilled. It is by Mr. Ternouth, and represents Nelson in the centre of a group of officers and sailors, sealing the letter to the authorities of Copenhagen, containing his definitive arrangements, upon the mouth of a ship's gun. The story is well set forth; and the group by which he is surrounded, excellently designed. There is one great merit in this series of bas-reliefs, which is, that though they are from different artists, they all possess that uniformity of character which should be seen in the series.

The Goethe Inheritance.—We learn from a German correspondent that, in accordance with the last will of the great poet, the collections famous in Germany as the *Goethe Inheritance*, are to be sold immediately for the benefit of his heirs. The sale has hitherto been delayed by several causes, some of a public and some of a private nature. An offer was made in the first instance by the *Bundestag* to purchase the house at Weimar, with the collections as they stood, and convert the whole into a sort of museum. The heirs, however,—his two grandsons,—were unwilling to convert the rooms in which their grandfather had lived for forty years, in which they had grown up from infancy at his feet, in which he had breathed his last breath,—into a common show, at least while they lived and had the hope and intention of inhabiting the family mansion. They refused, therefore, on any terms, to part with the house, though willing, in accordance with their grandfather's testamentary arrangements to part with the collections, which they offered to their native city, Weimar, at a price even beneath the money value. The offer was declined, apparently with the idea of forcing them to sell the house. Their refusal not to do this has exposed them to a great deal of misconstruction and abuse, as if proceeding from a want of public spirit, but many will sympathise with the private and domestic feelings and filial piety of these young men, to whom the great Goethe was the loving and honoured parent, while, to the world at large, he is merely the writer and the poet. The collections now to be sold consist, in the first place, of a series of about 5000 medals and coins, of especial value and importance, some of great rarity, almost unique. Secondly, of Majolica, of the best style and period, upwards of a hundred specimens. Thirdly, of bronzes, terra-cottas, and carvings in wood and ivory, antique and of the best Italian and German work. Fourthly, a collection of antique gems, purchased by Goethe himself in Italy. Fifthly, upwards of 2000 prints and engravings, for the most part rare and fine impressions; and more than 500 original drawings, among them an album of portraits from life, of distinguished men, princes, poets, and artists, who formed the circle of Goethe's friends. Lastly, a collection of minerals, fossils, and objects of natural history, formed by Goethe himself to assist him in his studies, and consisting of more than 6000 specimens. A very good *catalogue raisonnée* of the whole of these collections has been published by Fromman, the well-known bookseller, at Jena, and is in itself so interesting and so characteristic of the poet, that it ought to form a part of the series of his works. In the present unsettled state of affairs in Germany, the heirs have decided on selling the whole property at once and in one lot for a moderate sum, and those who wish to treat for the purchase are desired to address themselves by letter to the Baron Walther von Goethe at Vienna. If the different objects were disposed of in separate lots in America, or England, or Germany, they would probably realise three or four times as much as would now be accepted for the whole; or the whole would form the nucleus of a local or national museum of especial interest, for there is scarce an object of beauty or value contained in it, which is not alluded to in some part of Goethe's writings, as familiarly associated with his daily life, his compositions, and his studies; at all events we think we do good service to the cause of art and literature in making the circumstances generally known.

Manufacturers and Dealers.—The difficulties which we foresaw and commented upon some months ago, are now beginning to be felt; they must be grappled with. The *Times* in an able and sensible article has taken the matter up; its recommendation being that the manufacturer shall be at liberty to give or withhold his name, as he pleases; to "covet honour" and obtain it, or to rest content with the pecuniary advantage he derives from transferring his fame to the dealer to whom he sells his goods. This plan will give rise to much evil—much injustice; but it is not easy to devise a better. It will, however, we presume be absolutely necessary for the manufacturer to sanction the exhibition of his productions by only one of his customers; or we shall see some favourite lamp, or jug, or silk, repeated upon half a hundred counters. It will thus be comparatively easy to ascertain who is really the manufacturer in cases where it ought to be known; and where the manufacturer, as frequently, only shares the merit of the design with the dealer, it is perhaps but fair that the latter should have the lion's part of the glory. It is very encouraging to see the *Times* dealing with the subject of Art-manufacture, throwing its weight into the scale, and teaching the lesson we have been striving to inculcate for the last seven years—that "good taste need not cost more than bad taste;" or, in the words we have so frequently used, that "beauty may be as cheap as deformity."

The Prize of One Hundred Guineas.—The Earl Fitzwilliam, at the York Banquet, expressed his regret that the Royal Commission had not offered a prize for an essay in reference to the Great Exhibition of 1851. His lordship was not then aware that the proprietors of the *Art-Journal* had done so several months previously. The adjudicators have since been appointed; they are:—G. R. Porter, Esq., Secretary of the Board of Trade; Apsley Pellat, Esq., Manufacturer; Thomas Wright, Esq., M.A., F.S.A. The essay will be published in the *Art-Journal*, probably in the number for July next.

The Space applied for the Great Exhibition is understood to be about double that which can

be allotted, and a difficult task, consequently, devolves upon those to whom the delicate duty may be entrusted. We have heard of applications excessively absurd; applicants seem to have acted on the assumption (and have not concealed the fact that it is so) that the more they asked for the more they would get; inasmuch as they were not likely to be judged by parties acquainted with their actual requirements and the nature of their proper wants. We earnestly hope that strict justice and impartiality will be exercised in this matter; we may expect nine out of ten persons to be disappointed—but that will be of little consequence if the public are satisfied that integrity has been the basis of the awards. The objects designed to be contributed will also have to be somewhat scrupulously considered; we have heard of an application for space to contribute Banbury cakes; yet this seems quite as reasonable a request as that which refers to Neufchâtel cheeses—to which it appears the commission have acceded.

THE FUNDS contributed throughout Great Britain, in aid of the Great Exhibition, amount, it appears, to 75,000*l.*, of which London contributes a little more than one-third; but, it will be remembered, that this one-third includes the sums of hundreds and five hundreds given by rich merchants and bankers. The amount is precisely that which we expected it to be—but it is said not to be "near enough": that a much larger amount will be required, exclusive of the sums for admission, now the only source of revenue to be calculated upon hereafter—for the catalogues will yield little, we believe indeed, nothing—inasmuch as we feel assured the two-penny royalty will have to be abandoned. One thing is clear, a larger sum than one shilling for admission *must not be demanded*; even then, the tax will be a heavy one upon those who are most required to profit by the Exhibition, and to whom one or two visits will do but small service. Foreigners especially, who are used—and rightly used—to *free* admissions to all such national expositions, will think a shilling payment a large one. We repeat what we said some months ago—Parliament must be eventually called upon to pay for the Exhibition.

THE *Spectator*, acting on the information we supplied, relative to the demand of the manufacturers of Germany, that *prices* shall be affixed to the articles they contribute to the Exhibition, advises that the principle be conceded in the case of *foreigners*. We presume to say, that the good to be obtained by such concession would be far over-balanced by the evil. Surely British manufacturers would justly complain; but one thing is certain, and, to our minds, conclusive on the subject—in none of the great periodical expositions of the Continent are prices ever affixed to the articles exposed.

PRESENT TO THE QUEEN.—Among other contributions to the Exhibition of 1851 will be two huge sofas and four chairs, of marble, carved in single pieces, sent by an Indian Rajah, with directions that when they leave Hyde Park they shall be forwarded as gifts to the Queen, in order to be placed at convenient intervals in the walks surrounding Windsor Castle.

THE EXHIBITION CATALOGUES.—The privilege to print exclusively the catalogues of the Exhibition of 1851, has been bought by Messrs. Spicer and Clowes, the former the extensive paper maker, the latter the eminent printer. The price at which they have purchased it is not at present known; nor has it been ascertained to what extent the Commission has modified the absurd arrangements which clogged the proposals of "the Executive" for tenders. Long before the time for receiving these tenders had expired, it was known that Messrs. Spicer and Clowes (who are printers to the Commission) would be the parties to purchase the right; they can probably see what other experienced men could not see—the way to do the work properly, and yet to make money by it. We hope they may make it answer; but it will only be by some concessions—probably by the Commission yielding up to the contractors the twopenny royalty. We have no doubt that when their plans are carried out, and the catalogues are completed, both the contractors and the Commission will see the absolute necessity of some such step; and the public, from a sense of justice, will readily assent to it. We believe Messrs. Clowes have planned two catalogues—one to sell for one shilling, and one to sell for ten shillings. Meanwhile, all sorts of catalogues are announced from private parties; there will be scores of all sorts and sizes: but the great advantage to be enjoyed by Messrs. Spicer and Clowes, will be the right to sell within the building.

FRAUDS IN REFERENCE TO THE GREAT EXHIBITION.—Manufacturers and the public should be warned against fraudulent attempts to obtain drawings, information, and advertisements, under the pretence that they are required for catalogues of the Exhibition. One advertisement we have seen, informs contributors that they ought to send drawings to a certain wood-engraver; another applies for advertisements, with the fees paid in advance; other snares of the kind have been laid, in some instances skilfully. We understand the police are already "on the scent," and that prosecution will follow detection.

A SOCIETY AT VIENNA, for the encouragement of Art and manufacture, has subscribed to send one hundred artisans free of expense to London, in May, to remain there a fortnight, studying the collection of manufactured works at the Great Exhibition. A correspondent, to whom we are indebted for this information, adds "a great impression has been made at Vienna by Prince Albert's speech at York; and on the whole, the importance and popularity of the Exhibition is decidedly on the increase."

THE GOLDSMITHS' COMPANY have, with that liberality for which they have been long famous, offered prizes amounting to 1000*l.* for the best examples of design and workmanship in gold and silver, being the productions of British artists. The particulars may be ascertained by reference to the Company.

REVIEWS.

ANCIENT ART AND ITS REMAINS, OR, A MANUAL OF THE ARCHÆOLOGY OF ART. By C. O. MULLER. Translated by JOHN LEITCH. Published by FULLARTON & Co., London and Edinburgh.

We take up this new edition of "Ancient Art and its Remains" with an increased respect for the patient industry of its author. It is extremely difficult to believe that a man whose research has possessed him of every description of, and allusion to, every production of antique Art, could faithfully adhere to his prescribed manual form *ab ovo usque ad malum*, that is, from the dawn to the twilight and obscuration of ancient Art, without being tempted into compendious history. His diligence has proved his love of Art, and with this love his abstinence is an exaltation far beyond the vulgar virtues of every-day life. The book is kept as purely artistic as possible, that is, referring more especially to the sculptured and other less perishable remains of ancient Art which remain as monuments of the social, religious, and political life among nations, of some of which, all that survives consists of these same monuments. The author, it seems, entertains peculiar views of the designs and doubts, it would appear, the orthodoxy of the sacred theology, of the Greek sculptors; but, in order to adhere strictly to the form which he has adopted, he has refrained from expressing in any wise his views on the subject. This work has been known for some years to artists and archæologists, and the form in which it is now presented to the public is that of a second edition, in which the most recent additions to our knowledge of ancient Art are noticed. And in addition to the purposes of the work as a book of reference, it was intended as a basis for a course of one hundred lectures and also as a handbook for the student. As a book of reference, perhaps a chronological arrangement might be dispensed with; but as pointing to the materials for a long course of lectures, which necessarily must be put into chronological arrangement, we presume to think that such form had been advantageous. It is undoubtedly true that of all ancient Art the Greek is paramount; but its excellence was the result of progress, and inasmuch as later schools founded their principles on those of the Greeks, the later had been preceded by others who practised primitive Art. The divisions of the matter are the first period of Greek sculpture, terminating with the 50th Olympiad; the second period, from the 50th to the 80th Olympiad; the third period, from the 80th to the 111th Olympiad; the fourth period, from the 111th to the third year of the 158th Olympiad; and the fifth period, from the year of the city to the middle ages. Then follow the Egyptians, the Babylonians, the nations of Arian race, the Syrian races, and the Indians. Another great division is devoted to the systematic treatment of Art, comprehending Tectonics and Formative Art, each of which subdivisions is again classified into other subordinate sections. We cannot believe that the work had been less original in a chronological arrangement, while we are persuaded that it would have smoothed the path of the student. The monuments of Egypt, India, and Assyria contribute nothing to practical art education; but if they are classified, they had better have been in their places. To a reader and a student the system had been more available commencing with a consideration of Pelasgian monuments, and then of Indian, Egyptian, then of Western Asia, then Greek and Roman. The works of the early Greek schools were not less barbarous than the productions of those nations that aspired at little beyond the manufacture of hideous idols. When the wood-carvers ventured to make entire images, the eyes were represented only by a streak, and the feet were placed close together, and the hands hung close to the body; and in this form they were polished, painted, and decorated for worship with crowns, diadems, necklaces, ear-pendants, &c.; and this manner of dressing their idols was borrowed from the Babylonians: hence a relation which is important enough in the history of art to give a definite place to the Syrian idols. However, under any arrangement, the materials brought forward, with the numberless authorities, must be invaluable to every writer and lecturer upon Art. The translator has had a task of great difficulty; he has allowed himself as few licences as possible. In translating from the German there is greater danger of obscurity than in rendering any other European language.

SIR ROGER DE COVERLEY. By the SPECTATOR. Published by LONGMANS & Co., London.

It sometimes happens that a single character in a book will insure its popularity; such an one often becomes immortal; we will not go so far as to say that the Coverley papers are the most attractive in the *Spectator*, but we do affirm they are sufficient of themselves to secure their own renown by being published as an independent volume. Sir Roger, in any garb, is a most welcome visitor, but coming, as he does here, in the very dress which it is presumed he wore on his first public appearance, we greet him once more right heartily. We made his acquaintance very early in our youth, for we have a distinct recollection of frequently taking down the volume containing his history from the shelves of the school-library, and sitting with it in the old hall of the baronial mansion where our school-days were passed, while we pleased ourselves with the fancy that Sir Roger himself must have occupied some such similar residence, and feasted—but not intemperately—the squires of his day. The character of the honest, hearty, gallant, but somewhat sensitive, old English gentleman has been too often commented upon to render criticism necessary now; and his humours and pardonable extravagancies have excited a smile, and will continue so to do while our language lasts, in tens of thousands of readers. This edition of the Coverley papers is elegantly got up; it is printed in type similar to that in use when Addison wrote, and is embellished with a number of exquisitely engraved wood-cuts by Thompson, from designs by F. Tayler, making altogether a covetable volume for the drawing-room table or the library. Parts of Mr. Tayler's drawings are excellent; but he has not, we think, pictured the good old Sir Roger, so as to meet our fancy of the man. He was far more of a gentleman than the artist has described him to be. The volume contains various interesting and useful notes by Mr. Wills, which add considerably to its value, and go far to justify the publication of the papers as an illustrated and somewhat costly book.

SIX COMPOSITIONS FROM THE LIFE OF CHRIST. Drawn by F. R. PICKERSGILL, A.R.A. Engraved by DALZIEL. Published by CHAPMAN & HALL, London.

Various have been the attempts of late years to bring within the scope of popular Art such offerings to the heart and the eye, as may, at one and the same time, prove advantageous to both. Few, however, of the publications which have hitherto been put forward with this object have answered the purpose intended; in some cases good Art has not been cheap Art; in others, what professes to be

good has not in reality been so, and has accordingly been unwelcomely received. We have seen numerous foreign introductions, excellent of their kind, and issued at a tolerably moderate charge, but that charge has not been sufficiently low to bring them within the range of the classes whose means should more especially have been consulted—the intelligent working-classes and those who belong to them Now, Mr. F. R. Pickersgill's series is just the publication to meet their requirements; it comes within the reach of their pockets, while it is no less adapted for their mental instruction and to elevate the conception to the beauty and sublimity of true Art. We should, however, be doing scanty justice to these really fine compositions if we limited their usefulness only to the classes just spoken of, for they may be profitably studied by those well initiated in all the excellences of Art; it is not too much to affirm that nothing so truly valuable, in a similar form, has heretofore been published in this country. The six subjects are "The Wise Men's Offering;" "Christ blessing Little Children;" "The Woman taken in Adultery;" "Mary anointing the Feet of our Saviour;" "Christ's Entry into Jerusalem;" and "The Atonement." If our space permitted us to enlarge upon these illustrations respectively, we could find much to say about each, so highly do we estimate the sublimity of their conception and their vigorous and accurate drawing. The mind has been at work here with no ordinary result; and we shall be much mistaken if these subjects, slight as they are as engravings, do not add greatly to the artist's already well-earned reputation. The engraver has executed his share of the work with a vast deal of spirit. To the clergy for their schools; and, indeed, to all engaged in the education of the young, these six large-sized prints, published at a shilling, must prove invaluable. We shall think it augurs well for the improved taste of the people to know that they have found a place in every decent and well-ordered abode.

A Cyclopædia of Useful Arts:—Part I. Edited by C. Tomlinson. Published by G. Virtue, London and New York.

Every year of our present existence seems to require some new work which treats of scientific and mechanical subjects, or some enlarged addition to previously published books. The improvements brought forward, almost each successive month, on matters connected with the useful and manufacturing arts, tend to make that stale and unprofitable which was of great worth but a short time since; so that the records of preceding attainments in science become almost as useless as old almanacs. The great lights of a quarter of a century back would be astonished at what those who came after them have accomplished in obedience to the demands of the present state of society, which is ever moving onwards with a rapidity that almost defies calculation, and which, in many of its movements, would lead the reflective mind to doubt whether the progress is as safe as it is most certainly swift. It is not, however, our province to dilate now upon the good or evil whereunto the advanced state of knowledge may ultimately lead, but rather to direct attention to a serial publication whose object is to assist the acquirement of that knowledge. Notwithstanding the multitudinous works constantly issuing from the press that relate to such matters, one that may come within the reach of the pockets of the operative, and that is made comparatively intelligent to his understanding, is still wanted, and such, we think, Mr. Tomlinson's Cyclopædia gives good promise of effecting. The first number of a book published in parts is scarcely sufficient for the expression of a decided opinion, but if the work is carried through as commenced, and of this there can be no doubt from what we know of the editor's fitness for the task he has undertaken, it will be a valuable addition to our scientific literature. The subjects already treated of appear to be written with extreme care and simplicity, yet with abundant amplitude; for instance, the word "Aërostation" occupies more than nine pages of closely-printed, yet legible type; "Acetic Acid" about five pages; and other words of greater or less importance in similar proportions, while a large number of well-executed engravings are introduced to illustrate the subjects, which it is intended shall include everything connected with mechanics, chemistry, manufactures, mining, engineering, &c., &c.

Illustrations of British Birds and their Eggs. By H. L. Meyer. Published by the Author, Chertsey; and sold by Simpkin, Marshall, & Co., London.

Ornithology, next to botany, is the most instructive study in natural history which can engage the mind; there is so much to be learned from the habits and modes of living of the winged tribes of the air,—so much positive good to be derived from the knowledge thus acquired,—so much that is curious in their organisation and wonderful in their actions, that it is impossible to contemplate them without a feeling of astonishment and admiration. Birds and flowers are typical of all that is lovely in nature, but the flowers seem to lose half their beauty if the birds are not present to welcome them, and the forests have a lonely and desolate grandeur when the music of their feathered inhabitants is silent. We are accustomed to regard our native birds as far inferior to those of foreign countries in brilliancy of plumage and variety of colour, but Mr. Meyer's illustrations show that we have amidst us many that may vie in beauty with the most exquisite in creation; some of these, too, are among the common tribes which engage little general observation. There is no work on British ornithology, of which we have any recollection, so complete and so well got up as this; it contains upwards of four hundred plates coloured with the greatest care and finish, and presenting specimens not only of all our native birds, but also of those migratory visitors who find their way hither from across the waters, and become lodgers, if not permanent tenants, in our fields and woods. The text accompanying these plates gives just so much information concerning their subjects as is necessary to know, either for reference or scientific purposes; taken altogether the publication is one evincing much labour and diligent study; no library can be considered perfect without it.

"Horace."—Odes, Epodes, and Carmen Sæculare. Translated into English Verse by Capt. Whyte Melville, Late Coldstream Guards. Published by Simpkin, Marshall, & Co., London.

Without going quite into the extremes of those enthusiasts who trace all of "the beautiful" in the human form, who refer all of "the graceful" in modern language, back to the shapely proportions of the Greek model, and to the severe rules of Latin composition—without holding such bigoted faith in antiquity as these, we are yet glad to see in the present day a strong tendency to revert for instruction and amusement to those standard classical works long the delight of the scholar, which the education and refinement now spreading so generally amongst all classes of society are fast enabling "the million" to enjoy.

If Art in the olden time could boast of a deeper devotion in votaries, dating the creation of their master-pieces from the Olympic games of glorious Greece, she can now, in the nineteenth century, at least count a far greater number of worshippers thronging to her shrine. Like the fabled Mercury whose inanimate representation has been deemed one of her greatest triumphs, she is gradually and surely maturing the intellect and moulding the character of the Anglo-Saxon race,—the mightiest and the most numerous upon the face of the earth. It is too much to expect that the generality of mankind should have time or inclination to wade through the drudgery indispensable for a perusal of the best Latin or Greek poets, in the original; but surely our own beautiful language has richness and versatility to render, as our countrymen have taste and feeling to appreciate, those deeper beauties of thought and imagery, that poetry of the mind, without which elegance of diction and harmony of rhythm are indeed but empty sounds.

The translation now before us appears to have been written with the view of opening to the *unlearned* the beauties of Rome's favourite bard, and of producing on the English mind the same effect that we can conceive his much-applauded odes to have had on an audience polished by the taste and cultivation of the Augustan age. In this Captain Melville has been most successful, and his adaptation to the Latin lines of metres, which, without losing their English character, and consequent harmony to an English ear, are still as far as possible assimilated to the original; conveys, most happily, the spirit and intention of the poet he has undertaken to translate. In looking over the work, we do certainly, here and there, light upon faults both of omission and commission, inaccuracies of spelling and rhyme, which at once betray the carelessness and inexperience of a young author, but we must confess on the other hand, that several passages abound with a freshness and vigour, unfortunately not always accompanying the more elaborate performances of a maturer author, and it is but justice to say, that the beauties far out-number the errors. Captain Melville seems to have thrown his whole mind and feelings into the task. He is evidently an enthusiast in his admiration for his author, whose manifold charms he seems thoroughly to appreciate; and the consequence is that his translation, while abounding in beautiful language and harmonious lines, is thoroughly imbued with the Horatian spirit,—seldom departing from the actual expression, never from the meaning of the original. We can confidently recommend this work as well to those whom ignorance of Latin has hitherto prevented from becoming acquainted with the Epicurean bard, as to the scholar, who will not be sorry to recognise his old favourite Horace clothed in a garb, which, the more he studies, the more he will be led to confess is a costume at once graceful and becoming, and who will appreciate the difficulties of rendering the terse and pointed expressions, so peculiar to the Latin idiom, into a language like our own.

Emblems of Saints. By the Rev. F. C. Husenbeth. Published by Burns & Lambert, London.

There seems to us to have been a vast deal of profitless labour bestowed on the compilation of this small volume, as its professed utility will be appreciated by only the very few engaged in the pursuits of Archæology and Ecclesiology. The object of the book is chiefly to show how the Saints are distinguished in works of Art; but the far greater majority of those who admire painted windows and sculptured figures, and even the buyers of ancient pictures, care little who among the thousand and one holy men and women that make up the saintly roll are represented, provided the painting or the sculpture is good as a work of Art,—whether it be "St. Alexius having dirty water thrown upon him," or "St. Pantaleon pushed off a rock with a pitch-fork." The time is long since gone by when such subjects are felt as matters of interest independent of their artistic excellence.

A Synopsis of the Coniferous Plants grown in Great Britain, and sold by Knight & Perry, at the Exotic Nursery, King's Road, Chelsea, 8vo. London, Longmans & Co.

The appearance of this book furnishes a suitable opportunity of drawing the attention of architects and landscape gardeners to some points closely connected with their pursuits. Horace has pointed out the ill-effects of incongruity in a variety of cases, and it is as displeasing when manifested in laying out the pleasure-grounds of a mansion, as in a poem or a play. In the beautiful, but rare volume, entitled, "The Country House," edited by Lady Mary Fox, are many valuable suggestions for the construction of such a residence, augmented by an exposition of the principles which should regulate the internal decorations, from the pen of Mr. Eastlake, now fitly elevated to the highest rank in the Royal Academy; but the landscape decorations are not treated of, save by a reference to the work of Prince Puckler Muskau. We would have those who erect a house, the style of which is the Italian or revived Grecian, take care that the trees nearest to the mansion should be in keeping with it, and for this purpose the stovepine (Pinus pinea), and at a greater distance, where circumstances permit, the Lombardy poplar, should abound. These would blend into one harmonious whole, pleasing both to the eye and mind. So again, when the Gothic style is adopted, the Norway spruce (Abies excelsa), and the Scotch fir, should occupy the chief elevated spots near the house, as they would give the aspect of a Scandinavian scene, naturally associated with a Gothic mansion. The Swiss villa would be best accompanied by the Silver fir (Picea pectinata), intermingled with the Siberian pine (Pinus Cembra), the spruce, and Scotch fir, with here and there a clump of larches. A parsonage will be most suitably surrounded by the cedars of Lebanon (Cedrus Libani), and its lofty congener, the Deodar (Cedrus Deodara), with some Scotch firs, deciduous cypress (Taxodium distichum), and arbor vitæ (Biota orientalis, B. pendula and still better the new Libo-cedrus tetragona, Endlicher.) With these should be freely intermixed trees of a lighter aspect, such as the flowering ash, and others, for we would not have our parsonages and their grounds entirely to resemble "church-yards and charnel-houses." These views must be modified according to circumstances, for the landscape-gardener must "consult the genius of the place in all." Particularly must he be influenced by the soil with which he has to deal. On this head he will find succinct directions in the manual, the title of which is given above, and to which we refer all who mean really to enjoy a country life in houses of their own erection and decoration.

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